



# **A SHASHTIABDAPOORTI BOUQUET**



**Released on 13-7-2001**

A compilation of some monographs and articles  
by the author's sister

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**Back : Profile**

**Guide : A bio-sketch**

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## RESUME

An alumnus of the Universities of Madras, Aachen and Montpellier, Dr. Srivatsa is professionally a metallurgy and material science specialist. He was associated with the steel industry intimately until he retired prematurely as Senior Vice-President (Materials, Budgeting and Technology) of a multinational company. Currently he is Corporate Adviser in a quality assurance company with overseas links. An acknowledged expert on mercantile-maritime law, his opinions are sought for in matters pertaining to shipping disputes. He also serves as a management consultant to some companies.

He learnt Sanskrit from his formative years to reach the Kovida level. He is also a Mimasa Shiromani. He took formal Deeksha to learn the Pancharaatra Agama and is an acknowledged authority on the Jyeyaakhya and Parameshwara Samhitas.

An acknowledged musicologist, he is a composer as well, whose compositions have been rendered by stalwarts like Sangeeta Kalanidhis Smt. D.K. Pattammal, D.K. Jayaraman, Mysore Doreswamy Iyengar, Maharajapuram Santhanam, B. Rajam Iyer and R. Vedavalli, popular musicians like Vijay Shiva, T.M. Krishna, T.R. Subramaniam, Aruna Sayeeram, Nithyashree Mahadevan, Balaji Shankar and many others, including Smt. Neela Ramgopal of Bangalore. He is a member of the Experts-Advisory Committee as well as one of the Hon. Secretaries of the Music Academy, Madras. He has to his credit, about 50 publications on music.

He is well remembered for his single-handed organisation and conduct of Guruguhanjali, a movement exclusively devoted to the propagation and popularisation of the prolific output of Shri Muttuswami Dikshitar. Guruguhanjali does not accept donations, patronage or sponsorship and the Annual Series with a budget over Rs. 3.5 lacs is funded exclusively. Guruguhanjali succeeded in presenting all 438 compositions of Muttuswami Dikshitar and Dr. Srivatsa is an authority on Dikshitar. Guruguhanjali has made an endowment in favour of the R.K. Shrikantan Trust, as well.

His paternal grandfather was a learned, orthodox Shri-Vaishnavite, on whom titles like "Kulapati" (by the Jeer of the Ahohila Mutt), "Sorchemmal" (by the Jeer of Vanamamalai Mutt) and "Darshana Ratna Deepa" (by the Jeer of the Parakala Mutt) were conferred. His grandfather was a Judge of the Madras High Court. As a lawyer, his grandfather had, in the 1940's successfully defended Shri S.K. Venkatarangam Iyengar of Bangalore in the famous "Mokshagundam murder case". Inspired by his grandfather, Dr. Srivatsa studied Vaishnavism and Bhagavad-Vishaya under great scholars like Kumaravaadi Anantachari, Cherangulam Srinivasa Iyengar, Nanguneri Gopala Iyengar (who later became Jeer of the Vanamamalai Mutt) and others. He also studied Adwaita and Sri-Vidya under Swami Vimarshaananda, a Sanyasi. He has served as guide to M.Phil and Ph.D. students in Vaishnavism.

His musical repertoire includes many kritis of Haridasas, which he learnt from Lingougar Sudhanva Acharya.

## PROFILE OF DR. SRIVATSA AS A COMPOSER

Having studied classical music for nearly two decades, protracted overseas residence constrained him from keeping his musical pursuits. He was encouraged on return to India, by his mother, to compose as he had attained a high level of proficiency and formal qualification in Sanskrit. Etymology was not a constraint, as he was a multi-linguist.

The first composition, "Sabhesha Nayaki" was composed in 1974. This was rendered, for the first time, at the Music Academy, in 1980, by Sangita Kalanidhi Smt. D.K. Pattammal. Dr. Srivatsa had the singular fortune thereafter, for eleven consecutive years, to present a new composition every year at the Music Academy, by Smt. Pattammal.

Bulk of his compositions are dedicated to his Ishta Devata, Devi Kantimati of Tirunelveli. Structurally modelling himself after his mentor and spiritual guru Muttuswami Dikshitar, he was firmly adhered to the use of Madhyama Kala passages in his compositions. Except for a couple of recent compositions, all his compositions are in Sanskrit. They are dedicated in typical Dikshitar fashion, to multiple Divinities.

Emphasis is accorded in his compositions to Sahitya Bhava. In a kriti in Raga Dhanyasi, the entire "Mamavali" (starting from hrusva Ma to mang) can be found. The Sahitya in a Kashiramakriya Raga Kriti was so much modelled after Dikshitar, that the singer rendered a passage as "Hara guruguha mudite" instead of "Haraguru sura mudite".

He has had the fortune of his compositions on H.H. Jayendra Saraswati of Kamakoti Peetha and H.H. Bharati Teertha of Sringeri Peetha being inaugurated and presented for the first time, in the presence of these Pontiffs.

While most of the kritis are in Rakti Ragas, he has composed even in Ragas like Valaji, Natabhairavi, Jaganmohini, Raghupriya, Kantamani and Dvijavanti. Laya Bhava is equally accentuated as he has used Talas like Khanda-Mattya, Khanda Roopaka (2 Kalai), Khanda Jhampa, Khanda Eka (Khanda gati) for his compositions. To date there are 70 compositions, including one on Swami Vivekananda, which was presented at Chicago at the Centenary Celebrations of the World Parliament on religions.

Those who have rendered his compositions include Sangita Kalanidhis Smt. D.K. Pattammal, Sri. D.K. Jayaraman, Sri. B. Rajam Iyer, Sri. Maharajapuram Santhanam, Dr. V. Doreswamy Iyengar and leading musicians like Smt. R. Vedavalli, Sri. A.S. Panchapakesa Iyer, Smt. Aruna Sayeeram, Smt. Jayalakshmi Santanam, Smt. Raji Gopalakrishnan, Shri. Vijay Shiva, Shri Balaji Shankar, Shri T.M. Krishna, Smt. Geetha Rajasekhar and others.

Sampradaya has made archival recordings of his compositions.

## CONTENTS

1. Vaneem Bhajata Gairvaneem
2. Divining the Kaleidoscopy of Pattammal
3. Musicological References in Ancient Indian Literature
4. Aesthetics of Karnataka Music
5. Language in Indian Art
6. The concept of Bhakti in Karnatic Music
7. The Mrudanga
8. How do Musical compositions come About
9. Manodharma in Modern Karnatic Music
10. Shruti Bedha
11. Common, Salient and Unique features of the Trinity
12. Trayemayee
13. Shakta References in Karnatic Music
14. Bhasha Gowra in compositions of Shri Muttuswami Dikshitar.
15. North Indian Ragas in Compositions of Muttuswami Dikshitar
16. The Neelotpalamba Vibhakti kritis of Shri Muttuswami Dikshitar
17. The Esoteric, Spiritual and Musicological Significance of  
The Kamalaba Navavarna Kritis.
18. Shringara Rasa Anubhava in compositions of Tyagaraja
19. Tyagaraja Nadopasana
20. Extra-Valmiki References in Tygopanishad
21. Navaratnamalika - Svati Tirumal
22. Approvika - A compendium of rare compositions in Karnatic Music)

## VANEEM BHAJATA GAIRVANEEM

Music is both natural and created; infact the evolution of the latter is ascribed to the former. Kalidasa subscribes to this view; "yah poorayan keecha karandera bhaagaan, dhari mukhottena sameeranena; udgaasthitam ichhati kinnaraanam taana pradaayecshamivopagantum". The scholastic definition of 'Sangeeta' is found in the 'Sangeeta Makaranda'. "Geetam vaadyam tatha nuriyam trayam sangeetamuchyate". Sangeeta encompasses vocal and instrumental renditions and dance, as well. Some scholars distinguish between Geeta and Sangeeta-on the premise that Sangeeta is Samyak + geeta-to create music and geeta is practice or rendition. In support of this postulation, they cite a passage by Tyagaraja.

"Geetaarthamu Sangeeta aanandamu neetaavana jooda ra". Lakshana, means the art and theory of music and Lakshya means the practice, rendition of music. The inter- relationship between Lakshana and Lakshya is like that between the egg and the chick. Which came first? Lakshana is the codification of Lakshya, Lakshya is the ultimate aim of Lakshana.

We are said to have had a unified System of Music until the great divide which took place in the fourteenth century. Music Comprises of Bhava, Raga and Tala-the acronymous form of which is Bharata. Bhava is linked with Rasa and Sahitya, Raga with Ranjakatva or aesthetics and Tala with laya. Laya-baddha Sangeeta is a development from both Sahitya and Tala. Raga is regulated by words and their import (Vaakartha iva sampruktow) and Tala has links to the Sankhya of Aksharas.

Forever, in Dakshinaatya Sangeeta, also known as Karnatic Music, Sangeeta and Sahitya have functioned in tandem, have been given equal importance. Muttuswami Dikshitar stated: "Sangeeta sahitya saaragnya Sannute, Mangalaalaya gupta ganga tatas sthite".

"Sarasa sangeeta Sahitya Sthana dwayayaa paraavyaya, Saraswatya bhagawatya samrakshitoham."

The literary aspects of Musical compositions have to be evaluated in a method divergent from customary literary methods based on etymology, grammar and semantics only. This would be evident from the fact that meters like Anushtup, Trishtup, Gayatri, Vasanta-Tilaka and Shardoola Vikreeditha do not suit Musical compositions while those like Aparantaka, Ullopya, Madraka, Prakra and Druta-Vilambita were well suited. In Sangeeta, Classicism or grammatic perfection are secondary in importance to aesthetics and audio-satisfaction.

Tongue-twisting Gadya and Dandaka pasages have grace but no lilt. Shlokas suit music but in a Nibaddha Manner, without laya. The Kṛiti, nowadays the standard music-composition format, is unique in many respects.

As a first step, let us examine the Pada-Bhava in Kṛitis. Shyama Shastri was a tri-lingual, Tyagaraja, a bi-lingual and Muttuswami Dikshitar, a uni-lingual composer. The medium of expression adopted by Dikshitar was Sanskrit, the Devabhasha. It is axiomatic that most of the examples to be cited, will be from his compositions.

The word " Gandha-Vaaha" signifies that which wafts, that which carries perfume and denotes mild breeze. It is a soft, delectable term- only used by Dikshitar;

"Navaneeta gandavaaha Vadanam, mrudu gadasnam  
Nalina patra nayanam, Vata Patra shayanam".

Mark the Presence of words like mrudu and nalina. Everything about this pasage is soft.

Many of you would be familiar with a pasage from the Shri-Sookta

"Padmap priya Padmini Padmahaste, Padmaalaye,  
Padmadalaaya taakshi". A Tamil Poet wrote:

"Kaarvannan tirumeni Kannum Vaayum Kaittalamum adi inaiyam  
kamalavanam". Another Sholka in this manner is  
"Karaaravindena padaaravindam mukhaaravinue vini veshayantan"  
Dikshitar compresed the entire expression into one word:

"Pada - nayana - aana - kara - nalini".

"Padanayannana kara nalini parama purusha Hari pranayini"

The creation of this illusory world is a sport to Devi. She is descibed as "Bhuvanodaya sthiti laya vindodini". The word 'Bhrajase' means derivation of happiness. We find a pasage with the words:

"Sakala nishkala Swaroopa tejase, sakala loka srushtikarana bhrajase". Another fine expresion is "Deeksha santushta manaase". The superficial import is satisfaction from initiation into a cult; the estotric meaning is a state of spiritual equanimity. A rare expersion, indeed.

When consigning the dead to the flames, the mantra chanted is "Apanaha shoshitat agum Agneshu shuddaarayam". Agni is the greatest purifier. So, we consign to cremation, our corpses. We come across the word "Paavaka" for Agni, in one composition - "Divaakara Sheetakirana .Paavakaadi vikaasa karaya".

Nyagrodha means the banyan tree. We come across this word in the Vishnu - Sahasranama. "Nyagradho -- nishoodanaha". The more popular equivalent is 'Vata'. The Mouna- guru, Dakshiamoorthi is described, in a kriti in Raga Phenadhyuti as " Nyagrodha Vruksha moola vasinam".

The term 'Prasaada' has a dual significance-grace and peace. In passages like "Prasaade Sarva duhkanaam haanirasyopa jaayate" it means peace, while in the Upanishadic dictum " dhaatuh prasaada mahimaan mahimaanam aatmanaha" it means grace.

We come across a passage:

"Chamatkaara bhoopaalaadi prasaadakarana nipuna Mahaligam, chaaya rahita deepa Prakasha garbha- gruha madhya rangam". Here, 'Prasada' means grace only.

The last example of this type that I wish to cite is :

"Shri maatah Shiva Vaamange, Shri Chakra-roopa taatanke mamava Shri Mahaaragnyi Vadana Shashaanke, chit prati bimbe, gala jita shanke".

The first line starts with the firsts naamaavali of the Lalita-Sahasranama and the second line with the second naamaavali.

Tyagarajaswami has composed Kritis in Sanskrit.

We find him coining some words. Shara means water-so the ocean is called sharadhi; he also uses the word Vanadhi. We are aware that a lotus is called Vanaruha; Tyagaraja and Shyama Shastri have used 'Vanaaruha' but 'Vanadhi' is unique. 'Bha' means a star and the Taarakaadhipa is called "Bha-Raja" by Tyagaraja. Similarly, the king of birds, Garuda is called "Vi-Raaja" - accepted; but Tyagaraja goes on to call Vishnu as "Vivaha", which is unsatisfactory. Also long winded compounds like "ghana-gha-jeemoota-aaashuga-jaladhi" are uninspiring.



Some striking names used by Dikshitar are : Rowhineya (for Balarama), Su-Shara-Chaapa Paanim (for Rama), Nagapati-Suta-Sodara (for Vishnu) and Himaadri Jaamata (for Shiva).

#### ARTHA BHAVA

We eschew Rasa- Anubhava in this presentation and restrict ourselves to Artha Gowrava directly stemming from passages in kritis. The Supreme Being is beyond the three faculties of Avayava- " Avayava traya ateetena nityena", beyond the three states of mind Jagruta, Swapna and Sushupti- "Avasthaa traya saakshipaati shuddhena", beyond the Panchakosha - "Bhava Panchakoshavyatiraktena" (the Panchakoshas are mentioned in the Taittareeya Upanishad as Anna, Mano, Prana, Vignyana and Ananda). Note the brevity of expresion, which is beautiful.

The substance of the Purusha-Sookta is given in one line:

"Viraat Sivaroopaakacraim Vishvasrushikartaaram".

Divine charm is seen in a pasage from a Kriti in Raga Udayaravichandrika -"Aatmodaya Ravi Chandrika Sandeepte". On Amavasya, the rising times of the Sun and Moon are the same-it is a day of Udaya Ravi Chandrika. The Moon is not self-luminiscent and only reflects the Sun's rays- it is akin to the Jeeva. By Virtue of concurrent rise of the Sun and the Moon, we see only one, the self-luminiscent Sun. It is a day of no-two, a time for Advaita, a good time for Atmodaya! This passage, singularly, is adequate testimony of the excellence of Sahitya in Kritis.

The Pitamaha, Purandaradasa, laid down the prescription for classical music: "Yati prasa ira beku, gatige nillisa beku". Yatis were used delectably. Two examples are given :

Shrotovaho: "Sham Prakasham . . . . . tattva swaroopa Prakasham"

Go-puchha: " Sri Saarasapade . . . . . pade pade".

As regards Prasa and Anuprasa, kritis abound with examples. A comprehensive prasa example is

"Daksha shikshana . . . . . kalaaksha Veekshana".

Another example with the yugma - akshara "dya" is

"Sadyajaataadi pancha mukhaari shad varga rahita hrut Sanchaara,  
Vidyodaya Viyataadi Pancha vikalpaateeta tatva vichara, Vidyatmaka Shri  
Chakraakaara Vichitra navaratna giri Vihara, Gadyaanuviddha  
Padyaadinuta Ganagaadhara aagamaasaara, Adyaapya aaryavamsha jaata  
turya jaati bhruta akhanda kaveri, nadyodaka abhishikta shareera anaadi  
Guruguha Kumaara Maara hara".

This tradition is carried on even into present days:

"Mallikaa kaananaalaya udaya Stihiti pralaya  
Vallabha Vaamadeva vaanchita Phalada maamava  
Vallaki Vaadini mana ullaasa kara Deva  
Pallava Chola Paandya desha prabhaava  
Valleesha vidita ShriKantha moorte pallava pada Srivatsa stuti keere".

For Anupraasa, we can cite:

"Kaala Kala Bhairava ----- leela Jaala Paala"

From the point of Upama, we find Devi being described as "Shiva Panjara Shukhi" (the parrot in the cage called Shiva). Devi is also called as the deer gambolling in the park of Hreemkara "Hreemkaara Vipina hiranyam". Devi's hair is referred to, with terms such as "Neelaalakadhari", "Neerada Chikure", "Punnagavarali Vijita Veni", "Chikura Vijita neelaghana" and so on. Devi's nose- screw is described as "Taara-sadrusha naasaamani".

The finest fusion of Sahitya and Sangeeta is seen in the Raga-Mudra technique found in Kritis are "maarga - hindola - raaga priye", "nata santam hindola vasantam", "kaamakale vimale kara kamale Kamkoti bila Hari nuta kamale", "mama moordhanyaa Shiva manasa toshini" and "bhajeham Veeranutam". Such examples are found only in Karnatic Music.

Lakshana of Karnatic Music and the precedent undivided unified form was always written and enunciated in chaste Sanskrit the oldest Lakshana Grantha now available, perhaps is Bharata's Natya Shastra; available thanks to the efforts of the Kairagarh University.

Please note the declaration:

"Dwe Brahmaani veeditavye, Shabdabrahma param cha yat". There are two Brahman - the shabdha Brahman which leads to the Para Brahman. The Yagnyavalkya - Smriti, undated, has a section devoted to Sangeeta, wherein it is stated that music is a method to attain liberation:

"Veenaa Vaadana tattwagnya: Shruti jaati Vishaaradaah:  
Talagnyascha prayaasena mokshamaargam niyachhati".

Narada's Sangeeta Makaranda comes next in order.

We cannot overlook Narada's picturisation of the cosmic dance of Shiva and particulars of the orchestral ensemble supporting Shiva's dance.

"Brahma taaladhari Harischa patahi veenaakaraa Bharati  
Vamshagnyow Shashi Bhaaskarow Shrutidharaa: siddha apara kinnaraa  
Nandi Brungeeritaadi mardaladhara: sangeetako Naarada:  
Shamboh: nrutyakarasya mangala tano: naatyam sadaa patu na:".

The classification of Swaras is given by the Narada:

"Vaadi swaraanaam raja syaan mantri samvaadiruchyate  
Swara Vivadi Vaireesyaan anuvaadi cha bruthyavat".

The Vaadi Swara is like a King, the samvaadi like a minister; the anuvaadi is like a servant and the vivaadi is like an enemy. The Sangita Makaranda names Ragas, indicate propitious times for rendition and classifies them as masculine, feminine and neuter ragas.

Brihaddeshi by Matanga gets the next chronological placement; it is known for its definition of a Raga:

"Yo asow dhvani viseshastu swara verna vibhooshita:  
Ranjako jana chittaanaam sa cha Raaga udaahruta:"

A combination of swaras that leads to audio - aesthetic satisfaction is a Raga - so was it defined.

Next comes in order "Dattita" by Dattila Muni. It was considered revolutionary as it stated that a Swara is subservient to Shruti, contrary to the issues of Bharata. This work influenced subsequent musicologists in a profound manner-especially the royal musicologist, Naanyadeva, author of "Saraswati

Hrudaya Alankara". Someshwara's "Manasollasa" (12th Century A.D.) stirred up verily, a hornet's nest, raising several fundamental musicological issues. Major works like the Swarnava by Somanarya (lost) and Sangeeta Samaya Sara by Parshwadeva followed suit, without much impact.

It was in the early part of the 13th Century, that a great degree of standardisation and reconciliation amongst conflicting theories was achieved by the redoubtable Sarngadeva, author of "Sangeeta Ratnakara". This book became an absolute encyclopedia. Tyagaraja appears to have been greatly influenced by Sarngadeva. We give two examples:

1. "Brahmagranthija marutaani gatina chittena hrut pankaje  
Sureenaamapi ranjaka: Shrute padam yo ayam swayam raajate  
yasmaad graama vibhaaga rachanna alankara jati kramo  
Vande naada tanum tamuddhura jagad geetam mude Shankaram".  
— Sarngadeva

"Naada tanum anisham Shankaram namaami me"

— Tyagaraja

2. "Aatmaa vivakshamano ayam manah prerayate manaha:  
Dehastam Vahni maahanti sa prerayati maarutam  
Brahmagrantih sthita" so atah: kramat oordhwa pate Charan  
Naabhi, hrut, kantha, moordhasyeshwa aavirbhaavayate dhwanim"  
— Sarngadeva

"Nabhi hrut kantha rasanaa, naasaadhula ento"-Tyagaraja

A pontiff of the Sringeri Matha, Vidyaranya, is said to have written a treatise called "Sangeeta Sara" - which is lost to posterity. We come across Kallinatha's commentary on the Sangita Ratnakara, which is notable for two reasons:

1. He correctly disagrees with some views of Sarngadeva, despite being a commentator.
2. It is from his commentary that we first come to know of the division of unified Indian music into two Systems - Uttaraadhiya and Daakshinaatya.

The latter part of the 15th Century and first half of the 16th Century was a period when Lakshana was overtaken by Lakshya - it being the period of Annamacharya and Purandaradasa.

In the post Purandaradasa period, we have a sudden spurt of granthas, all in Sanskrit, on Lakshana. "Swara Mela Kalanidhi" by Rama Amaatya, "Sangraha Choodamani" by Govinda Deekshita and 'Raga Vibotha" by Somanatha. Except the work by Govinda Deekshita, the other two tended to be commentaries on prior works.

The decade 1650-1660 is a memorable one, since two major works - "Sangeeta Parijata" by Ahobila and the peerless "Chaturdandi Prakaashika" by Venkatamakhi. The credit for introducing a mathematico- scientific base in musicology goes to Venkatamakhi.

He is very clear in his views:

"Sangeeta shaastram vitatam samaalodya dhiya Swayam Vidhatte Venkatamakhi Chatur Dandi Prakaashikaam".

With that came the era of composers, Lakshya specialists, Margadarshi Serha Iyengar, Prasanna Venkata Dasa, Vijaya Dasa, Oothukkadu Venkatasubba Iyer, Sadashiva Brahma, Narayana Teertha, Arunachala Kavi, Marimutha Pillai and others culminating in the Golden Age of the Trinity.

References to music are found in ancient literature.

Varahamihra's Brihat Samhita refers to music as Gandharva and ranks it on par with lekhyia (Writing) ganita (mathematics) and Shastra vidya (weaponry). This is nothing new. The Bhagavata Purana( 3-12-38) states:

"Ayurveda, Dhanurveda, gaandharva, Vedaatmana: "We have also a reference in the Bala - Kanda of Valmiki Ramayana, referring to Rama as an expert in music "Gaandarvascha bhuvi: shreshta bhabhoova Bharataagraja"

Maagha also refers to music in Sishupaala-Vadha:

"Gandharva bhooyishtataya samaanataam sa Saama Vedasya dadhow balodahi:" (Sisup 12-11)

We find a reference in the Kadambari:

"Kutascha martyaloke sambhootir evam vidhaanaam gandharvadi vani visheshanam"

An interesting case of a double-entendre by Damodare Gupta who describes the city of Varamasi as:

"Turushka seneva bahula gandharvaa" Varanasi had as many musicians as Turks had horses in their army." Gandharva" means both music and horse.

From the semantic or etymological side we can see references in Vamana Bhatta Bana's lexicon "Shabdaratnakara" like:

"Syaad gaandharvam gitishasanam" and "Samaane geeta gaandharve".

A lexicon of the 17th Century, Vishwanatha's Rasakalpataru equates the word gaandharva with music:

"Geetir geetam gaanam geyam gaandharvamapi asmin".

The word "gaandharava" denoted music in general, as well as its science or art and its range of meaning covered both Lakshana and Lakshya.

It would be evident that Sahitya and Sangeeta were accorded equal importance, from Bharthruhari's statement:

"Saahitya sangeeta kalaa viheena saakshat pashu: puccha vishaana heena".

The Deva-Bhasha, Sanskrit, couches all the lakshana granthas of the past. Muttuswami Dikshitar Composed in a Raga Geervani, a Kirti called "Namo Namaste Geervani", in which he perceived the Vaagdevi as Sanskrit. Shyama Shastri sang of Kamakshi Devi as "Geervana Vandita pada sarasa sangeeta lola suguna jale".

Subbarama Dikshitar departed from this tradition and wrote his lakshana grantha in Telugu. We are mute witnesses to the concerted desiccation of Sanskrit, the decay in usage of which started a century back. This language is being hounded out of places of worship - though other classical languages like Latin and Arabic are permitted. Sangeeta, as long as it lives, will provide ample room for Sanskrit. Ancient values cannot be thrown overboard, overnight; many have become a part of our mundane existence, our yathartha jeevana.

:: 10 ::

"Kalaa kalaapah ramaneeya samskruti:  
Sadaa dadhuswaam ruchiram paramparaam  
Jaguscha deshascha yathartha jeevanam  
Gataastato Bharata bhooti bhaagatam".

The Goddess of Learning and Music is the same.

In these days of heritage conservation, we can ill afford to lose what we have. Let us resolve to practice, not preach, the worship of Vani through Geervana:

***"Vaneem bhajata Gairvannem".***

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## DIVINING THE KALEIDOSCOPE OF PATTAMMAL

During a visit to Tiruchirappalli, some years back, I encountered problems, in the absence of door numbers, in locating the residence of one Mr. Lakshman Kumar. Paucity of time prompted me to disclose the identity of Mr. Kumar to my taxi-driver. Lakshman was Smt. D.K.Pattammal's son. The driver's reaction was natural and instantaneous, only identifying Pattammal with the hit-song of the late nineteen-forties, 'Eppadi Paacinaro'. Pattammal's fame has not faded away in four decades. Very few are aware that this song was sung earlier by K.U.Sundarambal in 'Madanamakriya', set to 'Mianra Chapu Tala'. The tune in Karnataka 'Devagananari' which became popular, was composed by Pattammal herself, for which she never took credit. The composer, Yogi Sudhananda Bharati, paid his modest tribute in Pattammal's presence, by deleting the words, 'Madanamakriya' and 'Mianra Chapu' in his diary and by substituting them with 'Karnataka Devagananari' and 'Moi Tala'.

Pattammal's humility borders on self-effacement. As a performing artist, she never indulges in vocal pyrotechnics or physical jugglery - not even for a 'namaskar' in the course of rendition. She gives an impression of singularity of purpose, of striving incessantly to give of her best at any concert. She appears lost in a world of her own but yet develops a rapport with the audience and has sensitivity to their reactions. She is a humble and sincere Nadopasana-practitioner, producing music from the core of heart and not the larynx. On many occasions, she lifts listeners to emotive heights. At a concert at the Music Academy in 1986, Pattammal was moved to tears when singing 'Lopalakrishna Bharati's Viruttam "Pulisa-Pirandasiyam"'. Many present had sympathetic reaction when she came to the lines "Kazhudai uru vaytnaium". Pattammal the performer and her audience, interacted in elevated emotional planes.

The sakara content of and the abundance of gamaka in her music are too well known to be reiterated. These faculties transform light pieces rendered by her into compositions of high melodic content. Stressing this aspect, a critic refers to Pattammal's rendition of songs such as 'Eppudu Kripa' (Mukhari), 'Daasharatha Mandana' (Asaveri) and 'Mayamma' (Ahiri). She is totally uncompromising in respect of rhythmic-fidelity, 'laya-shuddha' being the geo-rock



of her musical edifice. She presents the essence of Ragas in brief renditions, with distinct Akashtika patterns, elaboration usually being reserved for the H.I.P. Her music enraptures the ignorant, the aficionado and the cogniscenti. Music is said to be of three types - 'Draksha Paka', ready stuff, 'Kadali Paka', sweet stuff and 'Narikela Paka', solid stuff. Her music is Narikela-Paka, solid, sober and satisfying. It does not have the ephemeral sweetness of a nightingale or first-footed (vocal) progression like a deer. She represents external solidity and internal emotivity. Subbudu, reviewing a 1982 concert, wrote that Pattammal's Saveri flowed like the Kaveri. If the poet Bharavi is revered for 'Artna-Gowrava', Pattammal should be placed on a similar pedestal for 'Sanyita-Gowrava'. Palghat Mani Ayyar, who paid compliments to Pattammal by choosing her as the first lady-musician whom he would accompany as a percussionist, always used to describe her music as 'Gowrava-mana Sangeetham'.

She had early exposure to a multiplicity of masters and a surfeit of styles, utilising to the utmost, the opportunities provided by her father, Krishnaswami Dikahitar, a devotee-scholar of repute. Her first teacher was an Andhra from Arni, known only as 'Talungu Vaidyar'. She had ample scope to listen to and learn from the renditions of giants like Kanchipuram Naina Pillai and Vellore Appathurai Achari. Krishnaswamy Iyengar, a direct disciple of Naina Pillai, taught her music. Naina Pillai's influence is profound and everlasting, which can be visualised even now, when Pattammal sings kritis like 'Buddhi Maadu' (Sankarabharanam), 'Sri Rama Padama' (Amrutavahini) and 'Paramatmudu' (Vaagadeshwari). Her subsequent tutelage was under Prof. P. Sambamurthy and the redoubtable Ambi Dikahitar. The pristine purity of the Dikahitar school can be seen in some of her Vilambakala-renditions such as 'Baiagopala' (Bhairavi) and 'Kanchadalsayatakani' (Kamala Manonari). Ambi Dikahitar chose her as a disciple after listening to her rendition of "Shri Subrahmanyaya" (Kambhoji) at an examination, where she was asked to render 'Naa Jivadhara' in faster tempo by Tiger Varadachar, another examiner on that occasion. Her preceptors included giants like Koteswara Ayyar, Papanasam Sivan and Vidyalakshmi Naidu. While some examples of Guru and Shishya becoming Sangeetha Kalanidhis are well-publicised, seldom is it stated that Pattammal and her Guru, T.L. Vankatarama Ayyar were both Sangeetha Kalanidhis. Here again, her modesty to the fore. She preceded her other Gurus, Prof.

Sambamoorthi and Papanaasam Sivan, in attaining this coveted and well-merited award, which would have been here a couple of years earlier, if executive veto was not exercised over the expert's choice. Very few know that Pattammal stood down to facilitate awarding Madurai Srirangam Iyengar, who then was in frail health. Pattammal never sought fame or recognition.

Pattammal's name is identified with several compositions of the poet Subramanya Bharati, rendered by her at great risk, in pre-independence days. Many of us remember songs like 'Leorada Vilayattu Pillai', 'Aduvome', 'Idayin Manikkodi' and 'Viduthalai'. She has provided excellent renditions of Arunachala Kavi's 'Yaaro ivar Yaaro' (Bhairavi) and 'Yenakkunnirupadam' (Hagamalika). We cannot overlook her versions of Gopalakrishna Bharati's 'Kadiya Kadam' (Darbar), 'Tillalathalam' (Sama) and 'Aadu Uniambaramo' (Binaga). What about Sivan's compositions such as 'Ninnarulli' (Ponduvarali), 'Karpagame' (Machyamavati) and above all, 'Thaaye ezhelpael' (Bhairavi), which to my generation, is synonymous with the quip "Thinkala thoughtellam thinki thinki ? her authenticity of rendering Tiruppugazh pieces is such that I perceived her using the Kakapada in an inimitable manner, in one composition. She is well-known for Tiruppugazh-pieces like 'Itthavareni', 'Marukkulselviya' etc. So much for her propagation of Tamil-Isai, for which she was recognised as an 'Isai-Perareringyar'. Yet, the Tamil Nadu Government has not considered it fit to confer on her, the title of 'Kalamamani', which since has been awarded to comparative pygmies. A travesty of justice, indeed. She was not awarded a Tamrapetra, not nominated to a Legislative Council, not even conferred a Doctorate - all this is indicative of her sense of detachment, equanimity and fortitude. Pattammal is immune from elation in prosperity and despondence in adversity - a Nierkama Nadoposaka indeed.

Analyzing her Kutcheri-bhanti, we find that she is associated with excellent renditions of some Varname like 'Sami Deys' (Kedaragowla) and 'Sami Ninne' (Sri Raga). At a function in Mylapore's Shastri Hall in November 1987, where her recorded rendition of the Shankarabharana Ata-Tois Varname was played, the audience including many musical heavyweights, rose in unison to applaud her, as she was present on that occasion. Her repertoire of Kritis is virtually

inexhaustible. There is never a predictable pattern or sequence of songs in her concerts. She was never repetitive. There was not dearth, yet no surfeit of the swara-sector. Haya-Aalapanaa, with fine Akshiptikas, were limited. A little known and unpublicised fact is that Pattammal is the only artiste who has sung a Pallavi in Sankeerna Naalai, for which rendition, kuos were paid by Sri C.N. Balasubramanian. Many similarities with the Ariyakudi-bhoni can be discerned; some consider her as the feminine musical counterpart of Ariyakudi. This aspect is referred to in an article by K.S. Mahadevan. Ariyakudi appreciated Pattammal's music and we can recall his describing her as 'Sangitattukkaga Paacu Patta Ammal'.

The point to be stressed at this juncture is that Pattammal is devoid of a pedantic or pedestrian musical method. She adopted the best-suited version of or style for each composition. Her musical synthesis is a continuous effect for elevation towards excellence.

Some unknown facets of her multi-dimensional musical personality is that she is one of the very few artistes who have performed concerts with compositions of a single composer - with Tyagaraja Kritis (Madras and Tiruvaiyaru), Dikanitar Kritis (Bombay), Shyama Shastri Kritis (Tiruvavur), Purandaradasa - Devaranamas (Bangalore) and Narayana Tirtha's Tarangama (Tiruppoontnuruthi). Pattammal is one of the three artistes who have rendered an Eka-Raga Kutcheri. I recall the spell-bound audience listening to her concert in Bhairavi, which included 'Viribhoni', 'Rakana Bettara', 'Bala Gopala', 'Sariyevveramma', 'Ikanannu Brova' and even the Paadam 'Rama Rama'. Do we require further proof of her versatility and genius?

Pattammal is best known for her dictional clarity or Vaak-Shrudha. She is never guilty of verbicide, like a mega-musician who terminated a sangati in the song 'Koluvamaragada' with the words "Aakali teerappa .....". While emphasising the purity of past compositions, especially of the Trinity, she rendered many modern compositions, including those of Muthaiah Bhagavater, Mysore Vasudevachar and Papanasam Sivan. Songs like 'Ikane Tala' (Guharanjani) by Muthaiah Bhagavater and 'Unaja re re manasa' (Abhaya) by Mysore Vasudevachar were popularised by her. No wonder that Papanasam Sivan stated, "Pattammal renders my compositions with my manodharma". I reverentially submit that I

know something of this aspect, having had the unique privilege of her rendition of many compositions, for nearly a decade.

In personal life, she has sublimated herself in the devotion of her husband, Iswaran and has chosen to remain his shadow. She has distributed all her wealth and jewellery amongst family members. Her life is one of simplicity and her possessions, meagre. In semi-retirement, there are few visitors - permitting thus, continuance of her Sadhana. Economic pressures are clearly seen, yet she seeks no charity. A tiger never eats grass. Circumstances have compelled her to teach music to even students of a low calibre.

Pattammal is devoid of even the ambition to establish a tradition or to leave behind a brigade or band of disciples. Her prime-student, D.K. Jayaraman, who accompanied her for several years, chose his own path and catapulted to name and fame. Lalita does not accompany her anymore in public. Earlier disciples like Sushala and Jayalakshmi Sarangan had to leave Madras due to circumstantial reasons. Yet, she continues to impart knowledge to seekers including the upcoming artiste, Geetha Rajashekaran.

I venture to quote E.W. Purushottaman, author of 'Tyagopaniyanad', who writes, "Years ago, when I heard the lyrics of Vandanaamu Ragunandana from D.K. Pattammal, I felt at my heart that I should give up the ghost and breathe no more." There is and there shall be one and only Pattammal. Shortly, she completes the Biblical span of three score and ten years. In the recent past, her physical infirmity is visible. We do, for our selfish reasons, wish her long life, hoping that it is not synonymous with suffering. May Pattammal attain absolute peace of mind, in her twilight years and remain amidst us for some more time, to provide additional opportunities to lovers of Karnatic Music to implement measures to preserve her music for posterity.

- SRIVATSA -

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## MUSICOLOGICAL REFERENCES IN ANCIENT INDIAN LITERATURE

by SRIVATSA

Culture and cultural-heritage are not mental-roadblocks, as postulated nowadays, in some circles. Our past is to be reviewed to evaluate changes, progress. Any vibrant cultural system has to assimilate, ameliorate. Stagnation leads to decay and decay to destruction. Pristine purity should be a beacon, not a precedent. Our present state can be evaluated only on the basis of the bench-marks of the past. Musical systems are the attempts of man to imbibe experience to enable him to regularise irregular sounds, to confer periodic limitations to indiscriminate sounds - to create "Sangita".

The evolution of Indian Music can be examined with specific reference to passages in ancient literature. Indian Music originated many millennia ago and has undergone a process of continuous evolution and assimilation. However, evolutionary changes have not deprived it of its charm of subtlety or the subtlety of charm. It has maintained its emotive nivesu, its epiritual appeal.

Nada, or sound is the basis of music. Hence, worship through music was called Nadopasana. In the Vedic period, musical sounds were classified as Bruva (short), Darga (long) and Pluta (intermediate), in terms of duration. In terms of pitch, they were classified as Anudatta (low-pitched) Udatta (high-pitched) and Svarita (medium-pitched). Apart from these classification, the Rig Veda takes into cognisance, rhythmic effects as well. The Rig-Pratiksha refers to the three octaves and the seven swaras, the Saptaka (Ref.No.1). We have references to wind, string and percussion instruments in Chapter 6 of the Rig-Veda (Ref.No.2).

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After Vedas, the Upanishads. In Chapter 2 of the Varaha-Upanishad, we find passages on Sangite, Tala and Laya with specific reference to vocal athayis, registere. It is in this period, that the Vedio Amudatta range was called 'Handara' and the Udatta range was called 'Tara'. The fact that the middle range, or Madhyama-athayi was called 'Svarita', shows that the effect of swaras was best seen in the middle-range. We find references to the vina and the venu (flute) in the Tsittariya-Aranyaks (Ref. No.3). The Chandogya Upanishad has a specific passage which states that speech is the essence of man, poetry the essence of speech and music, the essence of poetry.

In this passage, 'Rik' and 'Sama' mean poetry and music. The absence of a reference to 'Yajna' fortifies such interpretation.

In the age of the epics, music had a further evolution. In the Bala-Kanda of Valmiki-Ramayana, we find passages relating to Moorchanas, swaras, gita etc : (Ref. No.4). In the Ayodhya-Kanda, Valmiki describes Rama as a high-calibre music-performer :

The Ramayana is the first-known link between Gita and Sahitya, between music and literature. In the Uttara-Kanda, we find Lava and Kusa singing the Ramayana, to the accompaniment of instruments, with references to tantri, tala and lays (Ref. No. 5). Development of music continued and the Mahabharata refers to the Shadja and Gandhara gramas.

Songs with rhythmic patterns such as the Aparantaka, Ullopya, Madraka,

Prakari, Uttara Gitika etc ; are cited in the Yagnyavalkya-Smriti.

Evidence in respect of classification is available. Some of the shlokas from the Yagnyavalkya-Smriti are quoted verbatim, at a later date, by Sarngadava. The Bhagavata-Purana extolls music, as it gladdens human existence, otherwise full of pain and sorrow :

The Markandeya Purana refers to seven-jatis (rhythms) and seven jaatis (Ref.No.6). Fortynine moorchanas and three gramas are referred to in an elaborate manner, in the Vayu Purana (Ref.No.7). In the Vishnu-Dharmottara, we have an elaborate treatise on poetica, music, dance and dramatica. The first reference to Ragas and Ranas is found in this work. Swaras are classified as 'Vadi', 'Samvadi' and 'Amuvadi', in this Purana (Ref.No.8). The Brihad-Dharma Purana has a few musicological references.

A clear description of musicological theories is found in Bharata's Natya-Shastra. In Chapters 28 to 37, Bharata gives an elaborate exposition in a systematic manner (Ref.No.9). By Bharata's era (ca. 3rd Century B.C.), integration of vocal music, instrumental music and dance was attained, as the three were collectively called 'Sangita' :

The Bharata-Bhashya gives details of Ragas and even 'Akahiptikas' - the way to perform Alapana.

We can perceive the primacy accorded to music in the 1st Century B.C., Barthruhari's time, as this poet compares a person devoid of literary

and musical knowledge to a cow without horns and a tail.

References are also found in Bhoja's "Sringara-Prakasha" and "Saraswati Kanthabharana".

A gap of some centuries is seen, perhaps being the motivating factor for Sodala Deva's command to Sarngadeva, to write a treatise on music. Sarngadeva's "Sangita Ratnakara" is to musicians and musicologists, what the Brahma-Sootras are to philosophers. Musical systems or declensions of present days are but derivatives of the system propounded by Sarngadeva, in the 12th Century A.D. After Sarngadeva, we have continuous and cogent literature on music. References are found in Adbhuta-Ramayana, Sangita-Sudhakara by Raripala, Dattilam by Dattila, Sangita-Makaranda by Narada, Swara-Mala-Kalanidhi by Ramamatya, Sangita-Sara by Vidyaranya, Rasakowmudi by Srikanta, Sangita Chandrodaya by Pundarika Vitthala, Sangraha-Choodamani by Govinda, Chaturdandi-Prakashika by Venkatamakhin and Sangita Sampradaya Pradarehini by Subbarana Dihakitr.

Silappadikaram, a great Tamil classic, is a rich mine of ideas on music and reference to 'Arangetrukkathai' is solicited (Ref.No.10). The Aka-Naanooru of the Sangam-Age refers to the taming of a wild elephant by the rendition of Kurunji-Pann (Raga Harrikhamboji). In Perum-kathai, Udayanan's skill in playing the Yash (harp) is referred to. The Thevaram and the Divya-Prabandham were regulated for rendition in Ragas or Pannes. There is no dearth of references in ancient Tamil literature.



Rev. H.A. Popley says : "The strange and fascinating graces or gamakas have a great deal to do with the haunting beauty of Indian music" (Ref.No.11)  
Dr.Ananda Coomaraswamy observes that "Music in India, is sorrow without tears, joy without exultation, passion without the loss of serenity". The bifurcation of Indian Music into the Hindusthani and Karnatic Systems, is referred to, for the first time, by Haripala, in the 14th Century A.D.. Though with a common heritage, though with interaction, these two systems are verily, examples of unity in diversity and of diversity in unity.

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LIST OF REFERENCES :

- (1) Rig-Prastikhakhys, Chapter 13, Verses 42, 44 and 46.
- (2) Rig-Veda, Chapter 6, Verses 29 and 30 of Canto No. 47.
- (3) Taittiriya-Aranyaka I, Verse No. 11.
- (4) Valmiki Ramayana, Balakanda, Sarga 4, Verse 10.
- (5) Valmiki Ramayana, Uttara Kanda, Sarga 94.
- (6) Markandeya Purana, Verses 23 to 51.
- (7) Vayu Purana, Chapter 86, Verses 36 to 69.
- (8) Vishnu Dharmottara, Chapters 18 and 20.
- (9) Natya Shastra by Bharata - Chapters 28 to 37.
- (10) Silappadikaram - Arangetrukkathai - Verses 12 to 25.
- (11) 'Music of India' by H.A.Popley - Chapter VI, page 85.

## **AESTHETICS OF KARNATAKA MUSIC**

(by Dr. V.V. Srivatsa)

### **CONCEPT OF AESTHETICS**

Aesthetics is the science of the expression in art of visible or audible beauty of the universe. Aesthetics is the cognisance of beauty. Aesthetics is defined as a theoretical study of the arts and related types of experience from multiple viewpoints. Aesthetics, the search for beauty or excellence, in arts is customarily subdivided into seven groups:

- 1) Psychological aesthetics.
- 2) Sociological aesthetics.
- 3) Philosophical aesthetics.
- 4) Historical aesthetics.
- 5) Scientific aesthetics.
- 6) Analytical aesthetics / Critical aesthetics.
- 7) Educational cum Pedagogic aesthetics.

Analytical aesthetics covers linguistic-analysis and phenomenological aesthetics as well.

Quadrupeds and birds are perennially engrossed with the need for food and the urge for procreation. The sense of beauty, aesthetics, is inherent in man. In pre-historic times, aesthetics was seen in the primitive painting, pottery, poetry, music and dance - elements of which still survive in tribal art and folklore. Wordsworth says : "We live by hope, admiration and love". Tennyson sang :

"Move upward, working out the beast  
And let the ape and tiger die".

Beauty surfaces when beastliness is suppressed. Appreciation of beauty starts when servility to the sensory organs is ended. The Gita describes a seer as : "Indriyaani indriyarthebhyaha tasya : pragnya pratistitaha". Beauty is seen not through the corporeal eye; it is viewed through the inner eye. Purandara Dasa says that such aesthetic vision leads to Absolute - Realisation:

"Olage nodi nimma hokkuva para bomma  
Aliya beko henma, tiliya beko dharma,  
Iko namma Swami, jagadantaryaami"

Indians have been branded as an unaesthetic tribe. Vincent Smith criticises Indians as "singularly indifferent to aesthetic merit and unqualified to distinguish between good and bad art". Max Mueller has declared that the Hindu mind is devoid of aesthetics and more prone to the hyperbole. Is this criticism valid ?

### **AESTHETICS IN KARNATAKA MUSIC**

We enjoyed a unified, integrated system of music until the great bifurcation of the fourteenth century. All output, especially aesthetics - oriented, prior to the bifurcation is a common legacy. We have to accept that we do brag of our system of music having been insulated from Islamic influence is the emoodiment of pristine purity. Values are not static and change - really, there is nothing like pristine purity. At this stage, let us pause to ponder as to why the caption of this paper refers to Karnataka Music ? Not Karnatic music ? It is done with a purpose - as it is the music of the land bound by two "Kas" - Krishna to the North and Kanya Kumari to the South.

...2...

What was the output in this land after the great divide ? The sixteenth century saw the advent of "Swara Mela Kalanidhi" and "Chaturdandi Prakaashikaa". Venkatamakhin did have a high level aesthetics niveau, as he spoke of unheard melodies and propounded an arithmetic-cum-scientific approach to aesthetics. How do we venerate Venkatamakhin ? By denouncing him and by praising pseudo-scholars tainted with congenital animosity towards Venkatamakhin. Let us objectively assess the unwarranted denunciation of Venkatamakhin. There is nothing like an Asampoorna Melakarta System. Venkatamakhin stipulated Sampoorнатva either in the Arohana or the Avarohana, if not in both. Call Venkatamakhin's method as Ardha - Sampoorна; not Asampoorna. We extoll the effort by someone else who built the superstructure on the foundation laid by Venkatamakhin. It is our inherent nature to indulge in internecine animosity and in destructive criticism that has made us the butt of ridicule by others.

The trinity provided us an invaluable treasure - trove. Have we even attempted to extract any aesthetics from their output ? Subbarama Dikshitar's "Sangeeta Sampradaya Pradarshini" was a sincere effort - the effect of which has been mutilated by its archival - consignment as a Lakshana - oriented publication.

Aesthetics is devalued in our musical system.

#### AESTHETIC MERITS OF MUSIC AND OTHER BEAUX ARTS

Aesthetics is the expression of intuition by symbols or sounds. A straight line signifies infinity, a curve shows beauty and a circle, a finite entity. Aesthetics is not mere imitation of nature, it is also addition to Nature. Architecture, sculpture and painting deal with space. Poetry and music deal with time. Architecture, sculpture and painting are visual arts. Poetry and music are audio-arts. The group of three fine arts of the visual type deals with creative vision - ideas in stone and mortar. Poetry creates at best, the vision of the ideal - it is subjective but abstract. It is only in music, the most subjective of all fine arts, that man, as a creator of melody, breaks through the barrier put up by Nature. The medium of music is the best expression of the inner creativity of man.

#### AESTHETIC TERMINOLOGY APPLICABLE TO MUSIC

It is considered expedient, at this stage, to enunciate some essential aesthetic terms, applicable to music.

- 1) "Sahrudaya" - literally means a good-hearted person. This term generally pertains to the Vidwan, the vocalist or the instrumentalist, who has the generosity, the good-heart, to perform to please. They are of four types:-

- |     |             |   |   |
|-----|-------------|---|---|
| (a) | Swaanubhavi | - | One who sings or plays only to please himself or herself.                                     |
| (b) | Anukara     | - | A totally faithful disciple of a particular master or school.                                 |
| (c) | Ranjaka     | - | One who pleases the audience in audio-term, with an ephemeral effect.                         |
| (d) | Bhavuka     | - | One whose music can stir up latent emotions. Note that Tyagaraja called himself as a Bhavuka. |

- 2) "Rasika" - A learned person capable of reading to, understanding and appreciating the output of a Sahrudaya.

Sahrudayas and Rasikas are complementary. Performers may wish to please the audience, nowadays with minimum effort. Gone are the days when the Rasikas waited for a rare but brilliant flash from Maharajapuram. What we get now is only "bum-bum". The aesthetic sense of Rasikas is depraved by the modern craze for cacaphony, which is provided in ample measure at the climax. Is this aesthetic amelioration?

- 3) "Shobhana" - means bright or radiant, splendid.  
 4) "Peshala" - means variegated, multi-hued  
 5) "Ramaneeya" - means pleasant, subdued, uniform  
 6) "madhura" - means sweet.

The Swaras, to Tyagaraja, were "shobilla", splendid. Character or physical beauty is "ramaneeya". Music from Krishna's flute is "madhura gana". There is a fine and subtle distinction amongst these terms.

#### PSYCHOLOGICAL AESTHETICS

Rasa-Anubhava is the first aspect of this sector. We state "Shishur Vetti, Pashur Vetti, Vetti gana rasah phanihi". Children go to sleep if a lullaby in Raga Neelambari is sung. Music induces psycho-reactions in homo-sapiens. Aesthetics covers the Rasanubhava. After Abhinavagupta, what has been done in this regard? We argue whether there are eight or nine Rasas. The existence of Nava-Rasas was settled by Adi-Shankara:

"Shringaram kshitinandini viharane, veeram dhanur bhanjane  
 Kaarunyam balibhojane, adbhuta rasam sindhow giri sthaapane  
 Haasyam Shoorpanakha mukhe, bhayavaham veebhatsam anyaaamukhe  
 Rowdram Ravanamardanam, munijane shaantam vapuh : paatunaha".

Ragas of Karantaka Sangeeta can be said to have a dominant Rasa. There is hardly a Raga which evokes only one Rasa. "Sujana Jeevana" evokes Shanta Rasa and "Marulukonnaadira" evokes Shringara Rasa in Khamas. "Bhakti Bhiksha" evokes Karuna Rasa, "Shree Kamalaambikaya", Shanta Rasa, "Swara Raga Sudha", Abhuta Rasa and "Daari Joochuchunnadi" Shringara Rasa, in Raga Shankarabharana. For a case study, let us take the Raga Shivapantavarali.

"Ennallu Oorage", "Pashupateeshwaram", "Shri Satyanarayanam" and "Mahadeva mahaneeya".

Sahitya catalyses, regulates or enhances the Rasa-Anubhava. However, it is not the singular cause for Rasa-Anubhava. Punnavagarali is another case - "Tava Dasoham", "Kanaka Shalla" "Ehi Annapoorne" "Shivaganga Nagara". Ghanta - Is it a Mangalakara or Amangala Raga?

What are the patterns that create multiple Rasa Anubhava and which combination accentuates a particular Rasa? No research, no concrete data is available.

However, some research is being done on the therapeutic effect of music with findings that Shankarabharana reduces hypertension and Ananda Bhairavi brings about, a drop in blood-pressure. These studies are a part of psychological aesthetics.

### SOCIOLOGICAL AESTHETICS

Music is superimposed on the social - milieu and this aspect assumes importance in folk-arts. This is really beyond the ambit of this paper. Kummi, kolaattam etc: are dances. Recently, a Baroda journal carried an article on folk-songs dedicated to Amman. What about "Temmaangu" is it music, or dance ? What about pieces like Kavadi-Chindu, Ananda Kalippu ? How is it that there is minimal change in these forms even with passage of time ? What data do we have ? Nil.

### PHILOSOPHICAL AESTHETICS

This sector is the forte of Karnata Music. There is too much stuff and quite some substance. Sometimes, there is an overdose comined with redundancy, parochialism and pedanticism. Let us take a case for study:

Tyagaraja, Shyama Shastri and Dikshitar were Adwaitins. Havel all three prescribed the same brand of Adwaita ?

Tyagaraja - "Dwaitamu Sukhama" "Eedari Sancharintura", "Teliyaleru Rama"  
"Paramaatmudu"

Dikshitar - "Sri Guguguha Moorte", "Guruguhaya", "Daakshaayani"

Shyama Shastri - "Talli Ninnu nera"

On patronage by mortals "Nidhi Chala Sukhama" "Hiranmayeem" "Mayooranatham" and "O Jagadamba"

The output of the Trinity leaves the door open as to whether Bhakti is superior to Gnana, or vice-versa. "Yochinchi Kaaryamu .... neevaadenayya" (Tyagaraja)

Brevity and time - constraints bar further examination of this aspect.

### HISTORICAL AESTHETICS

Tamizh - Isai has more tradition and some historical base. Is Tamizh-Isai integral to Karnataka Sangeeta ? Can it be gainsaid that the Pann System and the Melakarta System atleast go in tandem ? Are modern Tamil Compositions confirming to the canons of Karnataka Sangeeta ? These are some important issues to be looked into, ere one can say that Karnataka Sangeeta has a historical background. If there be some laxity, we can include works like Sangeeta-Samaya-Sara, Sangeeta Saramruta and Pallaki Seva Prabandha as portraying the historical aesthetics of Karnataka Sangeeta. What has come in a century after the Sangeeta Sampradaya Pradarshini ? Hardly anything - more biographies only. We do note that Prof. Sambamoorthy has done some pioneering work, the merit of which is detrimentally dimunitised by the absence of sequential continuity and its presentation in a text-book format. Not much attention has been paid to aesthetic modification.

...5...

Our period is noted for aberrations galore - all done merely to accommodate performing artists.

Chittaranjani is a derivative of the 19<sup>th</sup> Melakarta but is now rendered as a derivative of the 22<sup>nd</sup> Melakarta. Why is a Kriti originally in Raga Shadvidhamaargini now being rendered in Poorvi Kalyani? Same with Roopavati and Todi. Ancient classics refer to a Padma Raga, identified with Shuddha Dhaivata Abheri - as seen in Dikshitar's Kriti "Veenabheri". There once was a Kriti by Shyama Shastri in this Raga

"Pannaga bhooshanuni rani Parvati shaila sute  
Paraaku seyaradikanu gati lokamulo  
Niranjani nikhila janani, mrudhani Bhavani amba".

Nowadays, you can hear this passage in chaste Reetigowla. The mystery of Karnataka Kapi is too deep to unravel. Tyagaraja's compositions in Karnataka Kapi have migrated; "Meevalla gunadosha" to Hindustani Kapi and "Nityaroopa" to Darbar. Were 'Intasowkhyā' and 'Pahl Kalyanarama' composed in Hindustani Kapi? Karnataka Kapi found in Dikshitar's "Veera Hanumate" is virtually Kanada, in 'Shri Maharagnyi' close to Kanada and in 'Venkatachalapate' somewhere between Kapi and Kanada. Swati Tirunal's "Sumasaayaka" is too close to parental Karaharapriya. Is the surviving version of Shyama Shastri's "Akhilaandeswari" the closest replica of the original Karnataka Kapi?

If we had adequate record of Historical aesthetics, these questions could be answered in a giffy. Also, why did not Dikshitar and Shyama Shastri compose in Hindustani Kapi?

Tyagaraja's Anandabhairavi is equivocal - one Kriti admits Antara Gandhara, one does not. Antara Gandhara is stressed in 'O Jagadamba', 'Marivere' and 'Sami Ninne' of Shyama Shastri. Dikshitar's school does not use Antara Gandhara. Why this variance amongst contemporary composers? Historically Ananda Bhairavi was originally an Upanga Raga - when did it become a Bhashanga Raga? If the folk version was older, did it allow the Kakali Nishada? No answers.

We are not talking about bygone times, milleniums back but of something barely 200 years old. We lack data with respect to historical aesthetics.

### SCIENTIFIC AESTHETICS

This is a wonderful subject, with two distinct divisions. The first part is the compilation of the empirical Lakshanas, amended from time to time, mauled and mutilated as badly as the Indian Constitution. As these tenets are not mandatory nowadays, much of it with move to historical aesthetics.

The second is application of science - especially the conceptual fabric.

Let us take up a case - the Inter-relationship between Shruti and Swara and their hegemonial jurisdiction. A musical note, Swara, is aesthetically beautiful by itself (yo ayam swayam raajate). The ideal rendition of a note is that which makes it winsome without any support. Most musicians ignore or abhor this aspect. Swami Haridas is said to have gone into a trance contemplating on a single Swara. Is it aesthetics to swamp or dampen a nice Swara by the simultaneous rendition of other Swaras, however much concordant? This is why we do not value harmony in Karnataka Sangeeta. Accuracy of swara rendition is an important criterion in the quality of a recital. In relation, to a Shruti, a Swara is defined thus:

...6...

...6...

"Shrutyantantarabhaavi yah: snighdo anyranaatmakaha  
Swato ranjayati shrotru chittam sa swara uchyate"

[SANGEETA RATNAKARA]

Swara is what is revealed at the tail-end of a series of Shrutis and what provides audio-aesthetic delight to the listener. Is a Swara mere reach and retention of a pitch ? What is the relationship between a Swara and Shruti ? Matanga gives five answers - tadaatmya, vivarta, kaarya, parinaama and abhivyakti. Really it is the aesthetic presentation, abhivyakti, that matters most. Kohala says:

"Dhwani rakta : swara : smruta" [CITED IN BRIHADDESHI]

The Shruti is abstract and the swara finite. A scientific - aesthetic approach was adopted by Abhinavagupta and by Viswaavasu who distinguish between swaragata and antargata shrutis. This confirms our prior statement, as the antargata shruti confers depth / range to the swara.

Aesthetics on Ragas is of unlimited scope - the role of the Vaadi Swara, the specific emotive content, best time for rendition, range, individuality etc.

Alapana is said to have six-sectors, Shad-angas. How many people ever think of Sthayi or Mutthayi in Alapana ? Why is the ascending structure built up step-by-step by most artists and why is there a sudden drop in the descending scale rendition ?

Practical science is of high value. Vocal infirmity is such that the same swara, sounded by the same vocalist, at the same session, varies in pitch level when sonically recorded on an oscillograph. If rendered in conjunction with other Swaras, the difference is more acute - even if Ragas with symmetrical tetrachords are rendered. What is the permissible variance ? This is where scientific evaluation can foster Shruti-shuddha. Alas, we only note that fetishness of Hindustani musicians on this score and do not note the higher degree of perfection attained by them, compared to musicians of the Karnataka system. If your Shruti is sound, the Swaras will be fine. To most of us Shruti is like a yellow journal. Have we ventured to conduct any such analysis, with sophisticated instruments ? I was a party to such experiments done at the N.C.P.A, Mumbai. The level of awareness of scientific aesthetics in Karnataka Sangeeta, to say the least, is dismal.

Why not do something in this regard ?

#### ANALYTICAL / CRITICAL AESTHETICS

This should be objective and constructive in criticism. This is the empire of the reviewers, the critics, the Rasikas. There is no dearth of columnists or caolumnists in Karnataka Sangeeta. If one wishes that Abou Ben Adhem's tribe increase, we may wish that the tribe of reviewers decrease. Memories are neither short nor convenient. What do we do - sing the glory of a reviewer who made the omnisonorous pontification that Muttuswami Dikshitar was unfit to be called a member of the Trinity. The Sahrudaya should strive to satisfy the Rasika; not vice-versa. Nowadays, quality is drowned in the Bay of Bengal and all effort is directed to singing to please the gallery. If the Rasikas mortgage their independence and adopt the trend to be elated in prosperity and to despond in adversity, how can the Sahrudaya's maintain a good standard ? It is the personality that matters not the musico - aesthetic quality. Do we have, amongst us, one

...7...

...7...

Apasavya Arunachala Iyer who had publicly dared to question a rendition by Maha Valdyanatha Iyer and won his point ? This sector, presently, comprises of either intellectually arrogant or intellectually servile persons. This is a cess-pool of Kamatic Music. If the Rasikas want nonsense, let them get it from the Sahrudayas. What can an artist do when he is subjected to unwarranted censure ? The Sahrudayas are at daggers drawn, with a section of the Rasikas called jour-na-lists, which can be also interpreted as those who can never remain straight in a day and have to tilt either way, at any time. Academic institutions should arduously avoid interaction with the journalistic critics. They are notorious negativists.

#### EDUCATIONAL / PEDAGOGIC AESTHETICS

I dare not digress to this area, for want of experience. I am still only a humble student. However, some suggestions are:

- 1) Compulsory musical education in schools, in formative years.
- 2) Publishing and popularisation of non-jargonistic musical monographs and books which will appeal even to the laymen, cogniscenti notwithstanding.
- 3) Drastic revision in the syllabus and curriculum.
- 4) Discard the current "package deal" technology of pushing a student to perform publicly, in the shortest time-span.
- 5) Introduction of scientific equipment and scientific methods.

All these suggestions, subject to the condition that the Manodharma element, in Karnataka Sangeeta, is not murdered. Let us not get shackled or fettered by unwanted limitations; let us not get into the gharana-trap.

From the aesthetic viewpoint, we have hardly a track-record and nothing to flaunt, in recent times. A fervent plea must be made that contemporary and futuristic research must be more aesthetics-oriented and less personality-oriented. There are many missing links to be traced, many mysteries to be solved, much more to be done to sustain and improve standards. We have to overcome the mental roadblock that whatever was the verbal tradition of the past is sacrosanct or gospelic in nature. The present should pave the way for the future not bask in the glory of the past.

One Bhatkande, one Ratanjankar made a lot of difference in the system of our counterparts. Did not Bhatdande have the guts to throw out the Mela-system and evolve the Taat system ? Do we lack such courage of conviction ? Karnataka Sangeeta, is not totally solid, when evaluated by aesthetic parameters and standards. If it were aesthetically excellent, it would appeal to others. If Southerners like Mogubai Kurdikar, Kishori Amonkar, Gangubai Hangal, Lakshmi Shankar, N.Rajam, Mallikarjun Mansur, Bhimsen Joshi, Kumar Gandhara, Basavaraj Rajguru can scale lofty heights of Hindustani Music, why is the inverse situation not possible ? Why is Karnataka music "andi-gundi" to Northerners. Let us search our souls, do the needful to bolster aesthetic values. Perhaps, there may be one day when we may have Mathurs, Saxenas, Bhatias and Puris singing our songs. In it a day-dream or pipe-dream ? Time will tell, provided we take the effort.



## LANGUAGE IN INDIAN ART

Aesthetics is the expression of visible or audible beauty. Humans are characterised by an inherent sense of beauty. Michaelangelo said, "Beauty is the purgation of superfluities". De Quincey remarked that Beauty is a tangible form of the Truth and that the whole world is the creation of an Absolute Beauty. Beauty is enshrined in Art. Art seeks to express the abstract and the intuitive through suitable symbols. Various arts, or rather, arts with an element of aesthetics are called beaux-arts or fine arts.

Architecture, sculpture and painting are fine arts that deal with space. Poetry, music and dance are fine arts that deal with time. Poetry is integral to literature, wherefore it may not be appropriate to call it as a fine-art. Architecture symbolises structural aspirations. Sculpture is creative expression of the visible and the abstract. Painting is a synthesis of colours.

Music is the most subjective of all fine-arts. Man alone, has creative melodic ability. Human vocal chords are adequately responsive to creativity. Music has a greater degree of Divinity than other fine arts.

Language, the medium of expression of thought, is a compilation of words pregnant with meaning. Distinction has to be made between the terms "sound" and "word". It is language that metamorphosises sound into word. Expression, per-se, can be verbal or musical. Thus, language does interface, in expressional realms, with music. Language plays a salient role in Art, especially music.

Indian Music was always classified into three groups – Doora, Naya and Deshiya – which can be construed as demi-classical, classical and folk. Irrespective of type, Indian Music, the music of Bharat, is a sophisticated combination of Bhava, Raga and Tala; of expression, melody and rhythm. The delicate balance amongst these three facets reflects the felicity of each composer. Expression, through language, is accorded importance in Indian Music.

The aesthetician non-pareil, Bharata Muni, postulated the emotive concept, Rasa-Anubhava, in his magnum-opus, the Natya-Shastra, centuries ago. It is the literary cum

verbal content of a composition that conditions emotive expression. Language is a matter of considerable importance, in Music.

Metrical systems were evolved in the Vedas and magnified in literary works. However, not all metres lended themselves favourably in respect of musical compositions. Amongst metres of Sanskrit, Trishtup, Anushtup, Gayatri, Shardula – Vikreedita etc. are popular poetic metres, which however are unsuited to musical compositions. Metres like Aparantaka, Ullopya, Madraki and Prakari were ideally suited for musical compositions. Further, Indian Music had two divisions – Nibaddha and Anibaddha types; Nibaddha was the type rigidly bound by rhythm and the Anibaddha allowed some laxity – ideally visualised by the Virutha (Anibaddha) and the Venba or Kalitturai (Nibaddha) of Tamil literature. The composer had to ferret out words which enhanced the emotive content and also maintained the rhythmic regulations. Language provided this vital input for musical compositions.

Equality was accorded, in India, to Saahitya and Sangeeta. Bharthruhari says "Saahitya sangeeta kalaa viheena sakshaat pashu" puccha vishaana heena" (One who does not know language) literature and music is like a cow without a tail and horns). Muttuswami Dikshitar extolls the Goddess of Learning, Saraswati, as "Sangeeta saahitya saaragnya sannute".

Historical and etymological analysis will show that the Rasa school of thought brought about by Bharata blossomed into successive schools of thought like Alankara (figure of speech), Riti (style), Vakrokti (elegant but indirect expression of moods), Dhvani (prosodic) and Auchitya (expressional appropriateness) schools of thought. Indian classical music is a culmination of these phonetic cum lingua facets. Language does condition Art.

At this juncture, we have to bifurcate, temporarily, the conglomerate musical system into the classical and non-classical folds, as there is a difference in respect of lingua-impact. Rhythm apart, classical music is hide-bound by grammatical tenets, though the extent of rigidity may be relatively dilute, when compared with poetry. In classical Sanskrit musical compositions we can perceive the role of the case-endings, the Vibhakti. Composers like Narayana Teertha and Muttuswami Dikshitar have created groups of compositions using the Vibhakti – technique. Semantics apart, granmatics had also a role in classical music.

Prasa was inbuilt into classical music. The first rule to be followed was the Dwiteeya-Akshara Prasa rule. There had to be prosodic similarity on the second letter of the Pallavi part and Anupallavi part, without which, no compositions could be deemed as a Kriti. This is adequate proof of linguistic influence on musical compositions.

Further, in Sanskrit – oriented compositions, coinage of new words were encouraged. Adequate cognisance was given to similes, upama and to compounding of words, including Samasa. It would be of interest to note that from the semantic or literary angle, there is hardly any output of demi-classical or folk music. Sanskrit, a classical language was used only for hyper-classical compositions.

Vernacular compositions accentuate simplicity and clarity of expression. Riti and Auchitya were given more importance than Alankara and Vakrokti. Annamacharya and Purandaradasa, undoubtedly were pioneers in this regard, though for different objectives, inasmuch as Karnatic Music is concerned. Annamacharya's purpose was to lay a basis for the language Telugu, wherefore he was called as "Pada-Kavi-Pitamaha". The Haridasa movement used Bhakti as the binding factor to unite masses against impending attack from the Bahamani Sultanate. Hence, Purandaradasa used the lingua-franca of the populace, Kannada. We note with interest, in vernacular compositions, that colloquial terms were freely permitted and that there was wholesale or modified usage of proverbs, as well. Vernacular compositions included folk-based compositions like Lavanis, Padas and Javalis. Licentiousness, in some cases, extended to erotic extents.

The greatness of Karnatic Music can be visualised from the fact that both classical-language and vernacular components are equally popular, famous and dominant.

Apropos Hindusthani Music, Bhava was devalued, thereby diminishing the scope for linguistic embellishment. Rasa was not diminished; expression of Rasa was more by the Raga content. As Saahitya was accorded a rather subordinate status in Hindusthani classical music, we have to restrict our observations. Further, the assimilation of Persian influence into Hindusthani Music negated the literary classicism. We do have some features of literary classicism in the Bhajans of Hindusthani Music. It is in this background that we have to evaluate the contribution of Mirza Ghalib, who dovetailed poetry into music and evolved the Ghazal format, simultaneously elevating Urdu as a classical language.

Folk-art forms like Dadra, Tappa, Chaiti etc; more or less, were totally colloquial – oriented. Sadly, they cannot be equated with their counterparts in Karnatic Music.

Another salient difference between Karnatic and Hindusthani Music is that Karnatic Music eschewed linguistic barriers and accepted in its fold, compositions in several languages, which is not the case with Hindusthani Music.

Despite the dominance of Abhinaya and Vrutta in Natya, in dance, there is no system, North or South, without Sangeeta, which includes the Saahitya. Hence, there is no need to digress into the role of language in Natya, which needless to say, is present only through Sangeeta.

Languages have a rightful and dominant place in Indian Art, especially music.

———Dr. V. V. Sivatsa

**THE CONCEPT OF BHAKTI  
IN  
KARNATIC MUSIC**

**LECTURE CUM DEMONSTRATION**

**BY**

**V. V. SRIVATSA**

**AEGIS : NATIONAL CENTRE FOR THE PERFORMING ARTS**

**DATE : 21st NOVEMBER 1988**

गेयं गान्धर्वविद्याधर सुरनिकरेर्ध्वयमन्तः प्रमोदै-  
नित्यं योगीश्वराद्यैर्युवति निवह हृत्पङ्कः जैः पेयमुच्येः।  
सर्वानन्दप्रकाशं कुसुमशरकलाकेलिं रङ्गु प्रदीपं  
नादब्रह्म प्रणोमि प्रतिदिवसमहं भूतये भूतिदं तत्।

आत्मा विवक्षमाणोऽयं मनः प्रेरयते मनः।  
देहस्थं वह्निमाहन्ति सप्रेरयति मारुतम्।  
ब्रह्मवाण्यस्थितः सोऽथ क्रमादूर्ध्वपथे यरन्।  
नामि हृत्कण्ठमूर्ध्निस्थेन वादिर्भाषयते ध्वनिम्॥

### MUSIC

The individuated entity, the Samsarin - Jivatman, desires to expreee and impeis the mind, which activates potential power (Vahni), thus stimulating the vital force, the wind (Marut). Wind emanating from the navel moves upwards through the heart, throat, cerebrum and manifests as sound. Self-exprossion motivetes sound-production, making the unmanifest sound manifest.

"Heard melodies are sweet but those unheard  
Are sweeter; therefore, ye soft pipos, play on  
Not to the sensual ear but more endeared  
Pipe to the spirit, ditties of no tone."

(ODE TO THE GRECIAN URN)

Music, the aesthetic-cuimination of sound, evokes universal reaction:

अज्ञातविषयास्वादो बालः पर्यं किकातले।  
रुदन् गीतामृतं पीत्वा हर्षोत्कर्षं प्रपद्यते॥

The child crying in the cradle is consoled by music. Perhaps, the lullaby was the primevel form of music. Even reptiles and quadrupede react to music :

कृष्णसर्पोऽपि तद्गीतं श्रुत्वा हर्षं प्रपद्यते।  
तस्य गीतस्य माहात्म्यं के प्रशंसितु मीशते॥

Such is the serenity, superiority end sanctity of music.

### DEVOTION

All religions have three integral divisions - morality, metepheice and socio-obligations. The unity of religions need not be dicuseed at this stage. The Rig-Veda says :

एकोः सत् विप्र बहुधा वदन्ति।

The Truth is one and scholars perceive it in different ways. The diversity of religions is attributed to the emphasis laid on the constituent divisions.

In Hinduism, self-realisation is the goal, the emphasis is on metaphysics. Three paths leading to self-realisation are Jnana (knowledge), Karma (Action) and Bhakti (Devotion). In their full maturity, these three paths merge, although in the initial stages they appear to be divergent paths of spiritual experience. All paths or methods aim at the purity of the mind, the sole condition of knowing God. Jesus Christ puts this great truth in oft-repeated words :

"Blessed are the pure in heart, for they shall see God"

The three functions - intellect, will and emotion have to be cleansed of ego. Jnana purifies the intellect, Karma, the will and Bhakti, emotions. The Bhagavat-Gita recommended adoption of the method best suited to one's nature. The dynamic can adopt Karma, the intellectual, Jnana. Bhakti, the easiest way, has no pre-requisites - It is open to all, the Sulabha Marga.

Concentration, dedication and devotion are inter-related terms, symbolising the aspiration to succeed. They can be collectively called "Shraddha". In the early stages, there could be an apparent distinction between the task and the performer. The Vishnu-Sahasranama says :

इष्टं स्तवमधीयानः श्रद्धा भक्तिं समन्वितौ ।

Deep dedication becomes devotion. Devotion is Bhakti. Natural affection and dedication to a chosen ideal matures into devotion, extreme love - the absorbed state of mind at that stage is Bhakti :

इष्टे स्वारसिको रागः परमाविष्टता भवेत् ।

तन्मयी या भवेत् भक्तिः सात्र रागात्मिका स्मृता ॥

Bhakti is an unceasing search and research of one's true self :

स्वस्वरूपानुसन्धानं भक्तिरित्यभिधीयते ।

Shenkaracharya views inner vision as Parabhakti, union as Prajnana and anxiety to attain it as Pramabhakti :

दर्शनं पराभक्तिः स्यात् परज्ञानं तु सङ्गमः ।

पुनर्विश्लेष भिरुत्वं परमा भक्तिरुच्यते ॥

In his invocatory verse, in the Commentary on the Brahma-Sutras, Remenujacharya prays that knowledge be transformed into intense love:

श्रुतिशिरसि विदीप्ते ब्रह्मणि श्रीनिवासे ।

भवतु मम परस्मिन्शोमुवी भक्तिरूपा ॥

## MUSIC AND DEVOTION

Indian aesthetic traditions hold that music and devotion were interwoven and interconnected. Tyagarajaswami was willing to forsake the ephemeral heavenly pleasures for the celestial combination of music and devotion.

"Swara Raga Sudha rasayutabhakti swargapavargamura"

Knowledge of music, bareft of devotion, is valueless. The cogniscenti, capable of discerning between Nyaya and Anyaya, the right and the wrong, are fully aware that the right path, the Sanmarga is laid open by the fusion of music and devotion :

"Sangita jnanamu bhaktivina sanmargamugalade"

Purandaradasa postulated this view much before the above-quoted pronouncement by Tyagaraja. Music sans devotion cannot be tolerated, even if embellished by accompaniments. Intolerance of vocal jugglery is vividly seen in Purandaradasa's condemnation by means of the expression "dhambakada koogata" or pompous calls, in his composition, "Kelano Hari Taaleno".

Divinities were not dissociated from music. Tyagarajaswami compiled a comprehensive list of divinities who realised the bliss of music - "Brahmananda Sukhambudi Marma", such as Lakshmi, Gowri, Saraswati, Brahma, Vishnu, Shiva, Nandi etc. Divinities were not mere connoisseurs of music, they were practitioners as well :

ब्रह्मा तालधरी हरिश्च पटही वीणाकरा भारती  
वंशज्ञो शशिभास्करो श्रुतिधराः सिद्धाप्सरः किन्नराः  
नन्दी शृंगिरिटादिमर्दलधराः संगीतज्ञो नारदः  
शम्भोऽमृतकरस्य मंगलतनोर्नान्यं सदा पातु नः ॥

## DOCTRINE OF DIVINE GRACE

The fundamental effort for liberation has to be from the aspirant. Yet, if every effort ended in the exaltation expected, there is nothing supernatural or superhuman. There is something beyond us, which is not one of glorious uncertainty. Realisation does not come merely by discussion, intellect or knowledge. Ha reveals himself only to a chosen-few :

नायमात्मा प्रवचनन लभ्यो न मेधया न बहुना श्रुतेन  
यमेवैष विवृणुते तेन लभ्यम् ।



"He illuminates our scriptures and oversees the victory of good over evil. Celestials congregate to worship his feet." - so says Tyagarajaswami. Muthuswami Dikshitar described Him as the beacon-light atop the tower of his heart, "Matimataam hrudeya gopura deepo." Cardinal Newman prayed, "Lead kindly Light, amidst the encircling gloom." We cannot overlook the Doctrine of Divine Grace and implore Him to show us the right way to sing His glory.

#### SINGLE-MINDEDNESS IN DEVOTION

The goal of human aspiration is perfection. Practice continues till perfection is attained. Perfection is not extraneous, it is inherent and latent. Avidya (Ignorance) clouds and envelopes perfection. If ignorance is transcended, the perfection of the Atman manifests itself, like the shining of the sun, when clouds clear away. The function of Sadhana or practice is to remove the enveloping ignorance. There should be singleness of purpose in practice, Ekagrachitta. In such a state, the aspirant knows only his goal. Bhakti is a method of honing emotions to perfection.

In Karnatic Music, the Trinity represent the three paths cited earlier. Shyama Shastri, who devoted all his life to the service of Kamakshi, was a Karma-Yogi. Muthuswami Dikshitar, with his impersonal form of reverence was a Jnana-Yogi. Tyagarajaswami was the Bhakta.

The state of single-minded concentration can be perceived well in a composition by Dikshitar in Raga Balahamsa.

#### CREDENTIALS OF A DEVOTEE

It is quite customary to examine the credentials of a candidate before imparting any knowledge or before empowering him to function. What are a devotee's credentials? He is detached from sensual satisfaction and does not boast of any achievements in Japa or Tapa. Humility is his hall-mark. He realises the lack of reality in material prosperity. He does not expect Divine Grace without striving for it. He does not discriminate between Shiva and Vishnu - "Shiva Madhave bhedamu jeyaraadu". This description is found in a composition by Tyagarajaswami in Raga Begada.

#### FORMS OF BHAKTI

Devotional sentiment takes manifold forms. The Bhagavatha Purana enumerates nine major forms :

*श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम् ।*

*अर्चनं वन्दनं दास्यं सख्यमात्मनिवेदनम् ॥*

*इति पुंसार्पिता विष्णोर्भक्तिश्चैकवलक्षणा ।*

These nine forms are : (1) Shravana - listening to the glory of God, (2) Kirtana - singing the praise of God, (3) Smarana - Dhyana, meditation of God, (4) Padasevana - Worship of His feet (5) Archana - formal, ritualistic worship, (6) Vandana - Obeisance, (7) Dasya - Servitude, (8) Sakhya - Companionship and (9) Atma-Nivedana - self surrender.

Narada adopts an eleven-point classification in his Bhakti-Sutra. Five classifications are identical and two are similar. The four dissimilar ones are : (1) Vatsalya - Parental affection, (2) Kanta - Love towards a beloved, (3) Parama - Vraha - grief caused by separation and (4) Tanmayata - Complete absorption.

The Bhagavata-classification is functional and Bhakti-Sutra classification emotional.

### SHRAVANA

Audio-effects are pronounced and everlasting. Tiruvalluvar, the Tamil poet, declares that hearing is the most important of all human faculties. Tulsidas expresses the same view :

*मधुर वचन ते ओषधि कहुक वचन ते तीर ।*

*श्रवणद्वार जो संचरे, साले सकल सरीर ॥*

Incessant and repetitive hearing can result in the formation of indelible impressions. This value was well-known to students of political science. Propaganda is best done by repetitive propagation. Goebbel's achievements were by this means. Repetitive listening of the Lord's name or qualities, diverts us from mundane pre-occupation. Saint Garga accords the foremost place to Shravana.

*कथादिष्वति गर्गः*

Rama's story is like nectar and listening thereto is akin to drinking ambrosia. Tyagarajaswami states that listening to Rama's story gives Dharma and breaks the shackles of Karma. Sadashiva Brahman says that spiritual swans drink the nectar of Rama's story :

*शुद्ध परमहंस आश्रम गतिं, शुक शौनक कौशिक मुरव पीतम् ।*

### KIRTANA

Kirtana is the act of speaking or singing the glory of God. The entire life and output of Tyagarajaswami, exemplifies this form. Some compositions which could be cited are "Intakanna Ananda (Bilahari) and "Intasowkhyā" (Kapi) - where he says that there is no greater pleasure than the singing of the Lord's praise.

### SMARANA

Smarana is constant thought, leading to Dhyana, meditation. Even undisturbed thought, for a few fleeting moments, is Smarana. Bhakti

is Smarana, is Dhyana. Tyagarajaswami has composed many songs on this aspect :

"Sripate, ni pada chintanamu ra"

"Dhyaaname varamaina Ganga Snaname manasa"

Any number of plunges in holy waters will not remove the stains of deceit and treachery. Meditation will flush them out. Happiness is the constant memory of the Lord's name : "Smarane sukhamu, Oh Rama Nama."

A poignant pang in the constant thought of the Lord, is the true criterion of a devotee, according to Narada :

नारदस्तु तदर्पित खिलाचरता तद्विस्मरणो परमव्याकुलेतेति ।

Tradition hold that birth at Sri-nagara ( Tiruvarur) and death at Kashi lead to liberation. Locational advantage, indeed. Yet, there is a place, the thought of which grants liberation. Seshadri Swami quoted this verse often. This place attracted a young lad from the deep South and transformed him by Sadhana and Bhakti to a great sage, Ramana Maharishi. It is here that Shiva appeared as a beacon-light on the Kartik-Poornima day. Muthuswami Dikshitar confirms this adage, that mere thought leads to liberation, in a composition dedicated to Lord Shiva of Arunachala, in the Raga Saranga :

"स्मरणात् कैवल्यप्रदं चरणारविन्दम् ।

MANTRA

The Bhagavat-Gita holds that amelioration of one's self can only be by means of his own self. The self is one's best friend and worst foe too :

उद्धरेदात्मनादात्मानं नाऽत्मा अवसादयेत् ।

आत्मवरात्मनो बन्धुः आत्मैव रिपुरात्मनः ।

That which uplifts your mind, your self, is Mantra.

मनसा त्रायति इति मन्त्रः ।

Mantras have great estoteric significance and symbolise synthesis of sound and spiritualism. Mantras are mediums for meditation and repetitive utterance; they combine Kirtana and Smarana. A Tamilian saint, Tirumangai Azhwar, underwent total transformation on hearing a mantra. We shall now examine a composition, which has for its key, extracts from the Mantra :

सर्वं मंगल मांगल्ये शिवे सर्वार्थ साधिके ।

शरण्ये त्रयंबके गोरी नारायणी नमोस्तुते ॥

The essence of "Trayambake Gowri". The Paliavi starts with and is embellished by words starting with "Tra". The Charana is composed of words starting with "Ma". Since the Paliavi is sung usually after the Charana is rendered, the etymological sequence is "Ma" n "Tra". Each line of the Charana starts with the alphabet Ma in series like Ma, Maa, Mi, Mee, Mu, Moo and so on. The word "Moordhanya" means "foremost". In the Madhyamakala passage of the Charana, the words "Moordhanya" "Shiva Manasatoshini" are dexterously woven in such a way that during rendition, the word "Dhanyashi" will be pronounced, the Raga in which this song was composed.

#### PADASEVANA

Ruyobroeck says, "where intellect must stay out, love and will may enter in". Sri Ramakrishna says that "Intellect is like a man and love like a woman". A man is led to be a servant of God by the ioast of longings; not by faultless deductions of dialectics but by the mysterious logic of heart. Love unassisted by the intellect or vice-versa will lead to blind sentimentalism. One can take the effort, to divine the Truth, only when prompted to do it.

The adoration or seeking refuge of the Lord's feet is a common form of worship in both Buddhism and Hinduism. Literary, historical and monumental evidence bear out the prevalence of the widespread practice of foot-print worship in ancient India.

The well-known Kerallite poet, Kulashekara repeatedly stresses this form of worship :

"नाहं बन्दे तव चरणयोः द्वन्द्वमर्दन्द्व हेतोः कुम्भीपाकं कुरुमपिहरेः नारकं नापनेतुं ।"

"त्वत्पादाम्बोरुह युगगता निश्चला भक्तिरस्तु ।"

"अवधीरित शारदारविन्दो चरणोत्ते मरणोऽपि चिन्तयामि ।"

Padasevana or worship of the Lord's feet, is a mode exemplified by Bharata, in the Ramayana. His adoration and veneration of Rama's sandals, is well-known. Mention must be made of the poet, Vedanta Desika, who composed a thousand-verse epic, "Paduka-Sahasra", on this subject.

The resurrection of Ahalya from her accursed stone-state is a theme over which poets have spent their fancies and is a shining example of Padasevana, this form of Bhakti.

#### VANDANA

The fifth form of Bhakti is formal and informal as well. The objects for contemplation, for worship are the feet of the Lord. The feet that defied death. The feet that measured the universe in two strides. The feet that shall be enshrined in my thoughts. The formality

is the paying of obeisance, Vandana. The informality stems from the joy, the affection one has or would feel that worship is to commence. In Karnatic Music, this aspect is well illustrated by songs such as Tyagarajaswami's "Vandanamu Raghunandana", Dikshitar's "Sri Parvati Parameshwarow Vande" and two compositions by Swati Tirunal.

#### ARCHANA

Archana is a formal form of devotional propitiation. It means incessant worship. Vyasa defines Bhakti as constant delight in the worship of the Lord :

पूजादिष्वनुराग इति पराशर्यः ।

Purandaradasa says that it is a blessing to secure human birth. "Manava Janma Doddadu." In the Bhagavata-Purana, we find Ambarisha ascribing functions to each limb :

पादौ हरेः क्षेत्रपालानुसर्पणे

शिरो हृषीकेशपदामिवन्दने ।

काम च दास्ये नतु कामकाम्यया

यथोत्तम श्लोक गुणाश्रया रतिः ।

In a composition in Mukhari Raga, "Indukā i tanavu", Tyagarajaswami says that the body is meant for the Lord's service and not for slavery: to desires. Kulashekara deals with a multiplicity of Bhakti forms when assigning limbs to the Lord's service :

जिह्वे कीर्तय केशवं मुररिपुं चेतो भज श्रीधरं

पाणिर्द्वन्द्वं समर्चयाच्युतकथां श्रोत्रद्वय त्वं शृणु ।

कृष्णं लोकय लोचनद्वय हरेर्गच्छादि घ्राणमालयं

जिह्वा घ्राण मुकुन्द पादतुलसीं मूर्धन्नमाधोक्षजम् ॥

Archana encompasses all forms of formal worship, which is well illustrated in the Utsava-Sampradaya. Kritis of Purandaradasa, Tyagaraja and Swati Tirunal. The sixteen rituals, Shodasaha-Upachara, are covered by Archana. Archana is a medium to serve and to relish the beauty of His form. Our ancestors accorded the place of pride to this form; which covers all service to the Lord from salutation to slumber.

Flowers were favoured by all religious, Tyagarajaswami equates the Lord's name with flowers - 'Nama Kusuma' is the expression used by him. A famous German poet wrote :

"Sag es mit Blumen, Blumen allein"

Say it with flowers and flowers only. We can do so if we consider Tyagarajaswami's composition "Tulasidalamulache".

## DASYA

Democratic norms and standards were integral to Indian ethos. Inscriptions at Uttiramerur highlight the democratic norms practiced by the Cholas. Saketa, the Kingdom of Rama, was called a Janapada, a democratic republic. Rama-Rajya was considered ideal. Democracy relates to equality, liberty and fraternity.

Relationships can be sustained only in a state of equality and spiritual relationships are no exception. The fame of Advaita lies in the equality and identity between the lower self and the Higher self. Equality or identity may be the climax - the first step is interdependence.

We can, at this stage, dwell on the contents of a Tamil verse :

"Past, present or future, if you wish to bestow your Grace, it perforce has to be on me, the lower self. While I realise that I subsist on you, it is evident that You also depend on me."

A shloka from the Bhagvata-Purana indicates that the Lord did uphold the views expressed on interdependence, when He said that He does not reside in the orb of the sun, the hearts of ascetics but only where His devotees sing His glory.

नाहं वसामि वैकुण्ठे न योगि हृदय रवे ।

मद्भक्त यत्र गायन्ति तत्र तिष्ठामि नारद ॥

Dasya, or servitude, is a form of Bhakti and aptly and sequentially follows the worship of the feet, Padasevana. Hanuman, portrayed always as serving at the feet of the Lord, exemplifies Dasya Bhakti. The Ramayana and the Ramacharitmanas commence with tributes to Hanuman :

यत्र यत्र रघुनाथ कीर्तनं तत्र तत्र कृतमस्तकाञ्जलिं

भाष्यवारि परिपूर्णं लोचनं मारुतिं नमतः सक्षसान्तकम् ।

सीताराम गुणग्राम पुष्पारण्य विहारिणो ।

वन्दे विशुद्ध विज्ञानो कवीश्वर कपीश्वरो ॥

The word "LAKSHMANA" means in etymological terms, one endowed with Lakshmi, which really means the wealth of service - Kainkarya Lakshmi. Lakshmana's ability to divine even the innermost intentions of Rama and to implement them without formal advice, is the hallmark of his service. Lakshmana served Rama for the sheer delight

of enjoying His glance. This diplomatic and intelligent trait is called Ingita in Sanskrit. Lakshmana's Ingita is extolled by Valmiki; on completion of the construction of the Parnakutir, perfect to the minutest detail, Rama embraces him and calls him a Bhavagna, one who understands Ingita.

interaction is a prelude to identity. Democracy permeated our spiritual life to such an extent that servants were accorded equality, well seen from the fact that Hanuman and Lakshmana are placed on the same pedestal with Rama and Sita and worshipped along with them. Lakshmana's fortune was unique, says Tyagarajaswami, in a composition in Raga Karaharapriya.

### SAKHYA

Perhaps the proper sequence in Indian spiritual democracy would be liberty, fraternity and equality. Sakhya is a state of fraternity or companionship - a facet duly taken into cognisance in philosophical systems :

*त्वमेहि माता च पिता त्वमेव, त्वमेव बन्धुः सखा त्वमेव ।*

*त्वमेहि विद्या द्रविणं त्वमेव त्वमेहि सर्वं नम देव देव ॥*

The whole of the Divine-song, Bhagvat-Gita, is devoted to Sakhya. Narayana needed a Nimitta, a medium of expression to expound the Ashtakshari, which was his Sakha - Nara. Krishna needed a companion to expound the Bhagavad-Gita.

*पितेव पुत्रस्य सखेव सख्युः*

*प्रियः प्रियायाहंसि देव सोढुम् ।*

Love of the beloved, the best companion, is also Sakhya. The Nayaka-Nayika Bhava is more seen in poetry than in Karnatic Music. Andal, a Bhakta and saint cum poetess is well recognised. Yet, her compositions do not enjoy the status that Mirabai's Bhajans have in Hindu-sithani Music.

In Karnatic Music, Sakhya is best illustrated by compositions of Tyagarajaswami such as "Cheilimi Jaijaksha", "Samiki Sari" and "O Rama O Rama" where he uses expressions such as Tyagaraja-Sakhudu and Tyagarajuni-Mitra. He becomes a Nayaki in the composition "Enduku i chalamu" In Shankarabharanam.

Nevertheless, the Kanta-Asakti of Narada can be classified under Sakhya of the Bhagavata system.

### VATSALYA

The Tamil poet, Kamba, provides a delectable verse in his Ramayana, to illustrate Vatsalya, or parental affection. Each calf knows its mother-cow and each cow its calf. A cow amidst several cows will only go to its mother. A cow amidst several calves will feed only its own. This relationship is not bovine, it is divine. Kamba calls the Lord, "The Mother of the Universe". Dev! is described as "Gomati".

Vatsalya can have two forms - a child's love for its parents and love of the child by the parent. In Karnatic Music, examples of a child's love of its parents are found in compositions of Tyagaraja-swami and Shyama Shastri. "Maayamma enna pilachide" is a shining example, composed by Shyama Shastri.

Tyagaraja beckons his parents, "Sitamma maayamma, Sri Ramudu matandri." In a composition in Raga Nabhomani, Tyagaraja wishes to be forgiven in a manner in which a parent forgives an argumentative child:

"Vadaduchu baalaru yechhati vadu nilura buddhi."

Vernacular-literature from peninsular India, portrays the saint Periazhwar for this form of Bhakti. In Karnatic Music, we have the peerless Purandaradasa; both transformed themselves into Yashoda and their outpourings were in the form of affection showered on the child, Krishna. Several compositions of Purandaradasa are in this vein. Some of the famous compositions are: "Gopiya Bhagyavidu", "Bara Gopamma", "Gummana Kariyadare", "Ammamma nimma manegalalli", "Pillangoviya Chelva" and the popular-piece "Jagadodharana". Purandaradasa as Yashoda, is proud of the fact that others called her son as a gem amongst children - "Magugala Manikyavenu aadisidale Yashoda". An unsurpassed composition, indeed.

### RASABHAVA : AESTHETIC ANALYSIS OF DEVOTION

Bhakti, a feeling of adoration towards God, was considered more important than Bhava. A study of these shows that the nine-forms of Bhakti are related to the nine Bhavas or Rasas. However, Abhinavagupta, a great scholar-devotee of the tenth century, postulated that Bhakti is a primary and accessory sentiment of Shanta Rasa, the foremost of all Rasas. Bhakti leads to peace, tranquility and equanimity. There is no peace without equanimity.

अशक्तस्य कुतः सुखम्? (Bhagavad Gita)

"Shantamulekha Sowkhyamuledu" (Tyagaraja)



Bopadeva of Devagiri was a pioneer in analysing the Bhagvata-Purana in a topical manner and in the study of Bhakti and the Navarasas, his well-known works being Bhagvatha-Muktaphaia and Harilila. An emissary carried the tenets of Bopadeva to the Bengali sanyasins of the Gowdya sect. Rupa Goswamin of Bengal consolidated this subject with his works, Bhaktirasamruta-Sindhu and Ujjvalaniamani. These books help us to visualise the emotional richness of the outpourings of devotees.

A Rasa is a developed, relishable state of a permanent mood and is called Sthayibhava. The development to this state results by interplay of attendant emotional conditions - known as Vibhava, Anubhava, Vyabichari and Sanchari Bhavas. The cause or Kaarana is Vibhava and is of two kinds : Alambana, the personal or human object and Uddipana, the excitant or catalyst. Anubhavas mean effect or ensuants. Transient or crosss-feelings, ancillary to a permanent mood or Sthayi Bhava are Vyabhichari and Sanchari Bhavas. Abhinaya stems from Anubhava. Abhinaya means expression. Angika-Abhinaya is expression through the limbs, encompassing dance, drama and pantomime. Vachika-Abhinaya is vocal expression - by speech or song. Sanchari and Vyabhichari Bhavas cause "moods". Those of constructive nature, amongst moods, are Sattvika Bhavas.

#### MOODS IN BHAKTI

Unless total mental dissociation is attained, moods shall be there. Total dissociation leads to cessation of activity. Eight Sattvika Bhavas are felt by Bhaktas, in their path to equanimity :

- |             |   |                    |
|-------------|---|--------------------|
| 1) Autskuya | - | impatience         |
| 2) Nirveda  | - | Despondency        |
| 3) Dainya   | - | Plaintive plea     |
| 4) Vitarka  | - | Doubt              |
| 5) Aamarsha | - | Anger              |
| 6) Mati     | - | Clarity of thought |
| 7) Dhriti   | - | Contentment        |
| 8) Smriti   | - | Consciousness      |

Autskuya, Nirveda and Dainya are moods visible in compositions by Shyama Shastri, who appears to be impatient in getting results, as can be seen by repetitive use of phrases like "Birana Varalichhi", "Samayamide Vegame Vachhi", "Birana Brova" etc. Vitarka can be visualised in songs of Tyagarajaswami such as "E Ramuni nammitivo" and "Edari Sancharintura". Padams and Javalis apart, Aamarsha can be perceived in popular songs like "Parakunikelara" and "Mari Mari Ninne" by Tyagaraja. Criticism or Nindaastuti, a form used by Purandaradasa and Tyagaraja, in Karnatic Music, gets classified under

Aamarsha. Songs like "Ninnyako Ninna hangyako" by Purandaradasa, "Etavuna nerchitlvo" and "Maanam ledam" by Tyagarajaswami are well-known compositions. "Ahhimaanamu ledemi" in Raga Andhaali is a rare Ninda-Stuti composition by Tyagarajaswami. Mati, Dhriti and Smriti dominate the impersonal-compositions of Dikshitar. They are the final phases integrating into the pinnacle of Bhakti, self-surrender or AtmaNivedana.

#### ATMA-NIVEDANA

Self-surrender is Atma-Nivedana, Shranaagati. This subject has been dealt with in depth by the Vaishnavas of South India, who appeared to be spiritual bankers. The example of Ajaamila, a heinous sinner, emerged from the Bhagavata-Purana only to prove Smarana (thought) or Uchharana (utterance) at the time of death as a panacea for all sins. There is no guarantee that thought or speech will survive or remain, at the time of death. Kulashekara says :

*प्राणप्रयाण समये कफवातपित्तैः कण्ठाविरोधन विधौ स्मरणं कुतः स्ते।*

Purandaradasa says in a similar vein :

"Vaata pittaveredu goodi sleshma bandu musikidaga  
Dhaatu gundidaga Raghunatha baradayya."

(Purandaradasa)

The saint, Periazhwar, promoted a forward-deposit scheme, of utterance now in lieu of that-time; "Appodaikku ippode Soliudai".

We did not create ourselves. Give unto Caesar what is Caesars. This self belongs to Him, surrender it. The expression used in the famous Sharangati-Shloka in the Ramayana :

*तवास्मेति च याचते अभयं सर्वभूतेभ्यो ददामि*

is 'Tavaasmi' meaning "as if it were your own". Vishishtadwaita accepts the expression as such. Realisation, in Adwaita, comes when the 'as if' vanishes and it is clear that it is "you". In Shivamaanasa-pooja, Shankaracharya says that the distinction between secular and sacred activity disappears because every work or task is sacred, as an expression of love to God :

*यद्यत्कर्म करोमि तत्तदस्मिलं शम्भो तवादायनम्।*

Your place your burdens before Him, He shall carry them for you - the anxiety is His - "योगक्षेमं वहाम्यहम्". This lovely idea, prominent in Vaishnavism, is the doctrine of the burden "Bhaara-Nyasa", a term which is severely subject to verbicide. The final teaching of the Bhagavad-Gita is complete surrender, is Atmanivedana :

*सर्वधर्मान् परित्यज्य मामेकं शरणं व्रज।*

## EPILOGUE

In the Bhagavata, Suka salutes the Lord as the saviour of several races :

*किरातहूणान्द्रपुलिन्दपुलकसा आभीरकङ्का यवना खड्गादयः ।*

*येऽ न्ये च पापा यदुपाश्रयाश्रयाः शुध्यन्ति तस्मै प्रभविष्णवे नमः ॥*

Kiratas, Huns, Andhras, Pulindas, Pulkasas, Abhiras, Kankas, Yavanas and Khashas are races which He will bestow grace on. In Bhakti, there is no racism. There is no caste or creed. Untouchable saints like Nanda, Kannappa, Ravidas, Chokamela and Triuppanazhwar have graced this land to witness the catholicity of the path of devotion. There is no sexual discrimination - we venerate Avvayar, Andal, Akkamma Mahadevi and above all, Mirabai. Moral wrecks like Ajamil, Tondaradippodi Azhwar, Vilwamangal and Narayana-Bhatta are shining examples of what the religion of Divine Love can do for redeeming the worst of sinners. Saints like Kabir, Nanak and Tukaram proved that Bhakti does not require bookish knowledge. Amir Ali, a Sufi saint says, "When a man becomes annihilated from his attributes, he attains perfect subsistence; he has no sign, brand, name or mark." Saint Paul says :

"Optismum esse unire deo"

The best to be is one with God.

Till then, let us strive, seek, find and never yield. Music stirs our souls, elevates us. The mod-version is Soul-Music. In Indian iconography, the instrument Veena is associated with the greatest of the Gurus, Dakshinamoorthi and the Goddess of Music, Saraswati. The Veena is said to have been played by legendary figures like Ravana, Narada, Lava, Kusa et al; The Veena has a place of pride in Karnatic Music. Emotional expression emanates by plucking the strings of a heart - that which is Bhakti. Music and Bhakti interface and integrate. May the sounds of the Veena reverberate in our souls !

## THE MRUDANGA

### 1. INTRODUCTION

Karnatic Music, one of the two indigenously-evolved, dominant systems of Indian classical music, is a synthesis of three aesthetic aspects – Bhava, Raga and Tala. Bhava is the lyrical content with primary linkage to emotive expression. Emotions are classified in nine-groups : Shringara (beauty), Veera (Valour), Karuna (Sympathy), Adbhuta (Astonishment), Haasya (Humour), Bhaya (Fear), Vibhatsa (Revulsion), Roudra (Anger) and Shanta (equanimity). Musical notes are permuted and combined to manifest as an audio-satisfactory tune called Raga. The rhythmic aspects come under Tala. All three facets are accorded adequate, if not equal importance, in Karnatic Music.

### 2. RHYTHMIC ELEMENT

The lyrical content of musical compositions is set to a finite rhythmic pattern. The rhythmic cycle, or cycle of beats, is called Tala. Even poetry has an inherent element of Tala. Noteworthy examples are – Shyamala Dandaka (set to Adi Tala Khanda Nadai), Abhirami Ammai Padigam (set to Tishra Triputa, Khanda Nadai) Karaavalambana Stotra (set to Khanda Chapu) Sudarshana Ashtaka (set to Sankeerna Triputa, Chatushra Nadai) Shri Stuti (set to Roopaka Tala)

With emphasis on the rhythmic element, it is obvious that rhythmic instruments were evolved and established as accompaniments to vocal/instrumental music.

### 3. TEXTUAL REFERENCES TO RHYTHM – ORIENTED INSTRUMENTS

The Bhashya by Bharata (Ca.500 A.D) emphasises the need for a rhythmic ensemble as a part of the orchestra slated to accompany dance and vocal rendition. The ancient Tamil classic, "Silappadigaram" details on the methods of providing rhythmic accompaniment to the Yazh, the equivalent of a harp. Kalidasa refers to several instruments in his plays, "Meghadoota" and "Malavika-Agnimitra". The Sangita Ratnakara (1280 A.D), refers to a collection of instruments providing rhythmic support, as "Avanaddha Vaadya Kutapa". Another Tamil classic "Panchamarabu", has several chapters on rhythmic instruments.

The Bhagavad Geeta (Ca.3000 B.C) talks of an instrument used in warfare, the "Bheri". Bheri was also used in temple rituals. Reference can be found to another instrument called "Dhundhubi". Huge-drums, called Nagaara, were in vogue, in medieval periods, even as a means of communication. Metallic instruments also provided rhythmic support, some of which were the Jhalli, Jharjhari and Karataala.

#### 4. THE AVANADDHA CONCEPT

Instruments from which sound emanated, on beating or striking, were called "Avanaddha". The early types, included an instrument called "Mardala", meaning that which is beaten. It was etymologically modified later, as "Maddala". This instrument was perhaps the prototype for the latter day Mrudanga. All Avanaddha instruments can be deemed as membranophonic instruments. The type of instrument, in Indian music, has a direct relationship with the tonal quality of the sound produced. The choice of the percussive instrument is conditioned by its tonal quality.

#### 5. THE MRUDANGA

In Karnatic Music, the instrument called Mrudanga, the place of pride. Originally, it was made of mud and baked; hence the name, Mrudanga – Mrut (mud) Anga (made of) Nowadays, it is made of seasoned wood. Some have experimented with fibre-glass, in recent times.

The mrudanga has two circular discs joined by a wooden frame. Both sides are covered with leather, making it membranophonic. The left side of the Mrudanga is called "Thoppi". The right side is of lesser area than the left and is dressed with cooked rice, ferric ash and talc, with a smooth stone, until the desired pitch level is obtained.

About fifty years back, Mrudanga were smaller than in length, with bigger disc-surfaces. The left-side diameter was 7 ½ - 8" and the right side, about 7". Prior to the days of microphonic amplification, vocal pitch levels, both male and female, ranged between 'F' sharp and 'G' sharp and the resonance of Mrudanga instruments mattered a lot. With microphones and unbridled amplification, pitch levels have come down to 'D' and 'C' or even less. Nowadays, Mrudanga instruments have become longer and the disc-diameters have reduced considerably.

Howard C. Hardy, who conducted research on substitution of mylar plastic. Dried skins used in Mrudanga instruments are Mizhavu (goat skin), Idukkai (stomach lining), Chenda (Cow leather) and Kudamuzhavee (deer skin). Some players prefer black-coloured cow-skin on the right side and goat skin on the left side.

Types of wood used are maple, ebony, rose-wood, Raktachandana wood, red cedar, mahogany and the most preferred variety is jackwood (Pala). Some cheaper varieties like tamarind-wood (Kotukka-puli) were also experimented with. Jackwood has more fibrous structure and packing-intensity at higher levels. Jackwood has lesser porosity as well. Hence, jackwood is considered superior to other woods, for making resonative part of the Mrudanga.

The membrane is kept under tension by special organic fibre ropes. Nowadays, teflon ropes are used.

## 6. ACOUSTIC PRINCIPLES OF THE MRUDANGA

The theory of circular membranes considers them as a two dimensional (standard) stretched strings. The pitch of the membrane, as in a stretched string, depends on the size and weight of the membrane, and the physical tension it is kept under. If the membrane size or weight is increased, the pitch lowers. If the tension is increased, the pitch rises. The fundamental frequency is derived from the formula

$$f_0 = \frac{0.382 \times T}{R \times a}$$

Where $f_0$	=	fundamental frequency
$T$	=	circumferential tension per unit length
$R$	=	radius of the membranes
$a$	=	mass per unit area of the membrane.

In the choice of wood for the resonator column, one must remember the principle

$V = \frac{E}{P}$  where  $V$  = Velocity of sound,  $E$  = modulus of rupture and  $P$  = density

## 7. LANGUAGE OF THE MRUDANGA

The Mrudanga produces different sounds, when struck differently. Each sound is called a syllable or Sollu. The consensus view is that there are fourteen syllables

emanating from the Mrudanga. Some state that there are 24 syllables. The five main syllables are 'Tat' (ta) 'Dheeh' (dhi) 'Tvam' (toam) 'Nah' (Nam) and Jham.

Scholars view that the Mrudanga has the capability to produce seven distinct musical tones, varying, in pitch, resonance, timbre and tonal quality. Some enlarge the fundamental syllables to seven, adding Tha and Dhin. Minor syllables are Ki, Ka, Dheem and Tham.

The right side of the instrument gives three types of sounds. Meetu, Chaapu and Arai-Chaapu. The sound from the left-side is called 'gumki'.

Syllables cannot be played incessantly and endlessly. There has to be a pause between syllables. This interstitial period of rest or silence is called Kaarvai. Silence is equally golden as sound.

#### 8. OBJECTS OF MRUDANGA AS AN ACCOMPANIMENT

The fundamental purpose is to provide rhythmic support to the main artist. So, the first object is to maintain the 'Kaalapramana' – to ensure that the rendition speeds at start and at the end are the same. Mrudanga players have a trend to accelerate, which mars renditional felicity.

One irritating weakness of Mrudanga instruments is instability of the reference pitch. The pitch of the Mrudanga has to align perfectly with the pitch of the vocalist/instrumentalist. Frequent corrections or adjustments mar the aesthetic quality. It is said that the legendary player, Narayanaswami Appa never varied the pitch or adjusted it in course of a concert. His pitch-fidelity was so perfect that vocalists used to rely on his Mrudanga.

The Mrudanga player must be supportive to the main artist and also anticipate sangatis and swaras to be rendered. Playing the Mrudanga should be in tandem, not divorced from the main theme of a concert.

While a Mrudanga player should regulate his playing by prescribed conventions, he should improvise as situations may demand. The trend of keeping slow-tempo, chowka-kala-teka for the Pallavi part of a composition, running patterns, madhyama kala sarvalaghu for the Anupallavi portion and reversal to Chowka for the Charana

portion, has great relevance and significance and was scrupulously adhered to by stalwarts like Pudukkottai Dakshinamoorthy Pillai and Mylattu Krishna Iyer. However, this should not be a dogma. Circumstances may warrant variations.

A percussionist playing on the Mrudanga must be conscious of the vocalists/instrumentalist's micro-second level nuances – there is need for an understanding of the musical context. The response has to be commensurate and in tandem.

There are infinite ways a percussionist can add to the lustre of a Kriti, Neraval or Swaraprasthara – such as changing midway, the Sarvalaghu patterns and providing a variety. He can also play fast-forward or reversal of Chowka (slow) madhyama (medium) and dwita (fast) provided that he does not become a hinderance. It is in this sphere that Palghat Mani Iyer was a colossus.

As regards percussion and playing techniques, there should be impact on the audience. Once Karakkudi Muthu Iyer, told that when Mani Iyer played for the first time tisra gathi camouflaged as Chaturasram in his thani-the listeners were stunned by the impact. He went on to play the Chatusra korvais in Tisra gathi (still not revealing the Tisra aspect) and the strokes were landing at odd places in the talam but coming to eduppu ! Today it is a child's play for even novices. But somebody had to do it first. Mani Iyer later smiled and told Muthu anna when queried that it is simple – if you repeat three times whatever you play will come to eduppu in. Tisram- so you have to just adjust the eduppu – if you want to play it once !

The Vilamba, Tisra and madhyama kala korvais – tisra, madhyama, tisra korvais, trikala korvais all were improved upon with more intricate solfa patterns. The patterns were limited earlier mainly due to lack of application or use, also because of the playing techniques which gave more importance to tonal purity and clarity (naada suddhi and vinyasa suddhi) so the finger were always anchored on the skin faces and speed was not relevant ! With changing styles, kutcheri format and fast briga voices the playing techniques had to be improved. Fast and superfast patterns were executed with perfection by changing finger techniques. For the same solfa patterns involving nam, tharikita – the traditional fingers were used the right forefinger for "namthari", middle and ring together for "tha" and forefinger for "ri" (in some schools it is Kita-thaka) but the fingerings hold good – (left middle and ring together for "ki" and right ring and middle for tha) but in the very fast rendition after "nam" by forefinger,



the middle finger alone for "tha" and forefinger for "n" and middle finger for "ki" and ring finger for "Tha" – this technique was originally used by Mani Iyer and later on we find that this is a very common way of playing fast passages in Tabla. But in mridangam this technique cannot produce audible and clear sound at all unless you have the perfect hand and finger balance to play hard and soft strokes ! In the same manner techniques were evolved to use the left hand fingers to get janta and repeat strokes in leftside of "thoppi" guguthari gugu naka tharikita"- "tharigugu (repeats) with gumkaram instead of "thom" (open) – this technique was easily played on the tavil with the stick without the hand getting tired, but with the folded middle and fore finger one could generate equal volume of sounds. Mani Iyer, Palani Subramania Pillai and Ramnad Murugabhupathy were highly skilled at this and evolved individual styles.

In the percussion solo, the Thani Avarthanam, two factors will have to be remembered

- Duration should be proportionate not exceeding 10% of the total concert time.
- A balance must be struck between tempos and syllables. Svadai and Sollus. This is more often observed in the breach. It is the imbalance or pedantic presentation that has led to audience allergy to the solo rendition. 'Vinyasa' should be intelligent and aesthetic and not a means to display the player's knowledge. It is his skill that is to be seen.

#### 9. TYPES OF MRUDANGA PERFORMERS

- |     |             |   |   |
|-----|-------------|---|---|
| (a) | VAADAKA     | - | (One who attempts to musically converse with the main artist and attempts to lift the overall musical niveau)             |
| (b) | MUKHARI     | - | (One who is unconcerned with the main artist and continues to play monotonously immersed in his own renditional thoughts) |
| (c) | BHAANDIKA   | - | (One who wantonly overshadow the main artist and ties him into knots)   |
| (d) | GEEATUNAGA- |   | (One who follows the main artist like a shadow)   |

Needless to say, Geetanuga and Vadaka types are preferred.

10. SOME OUTSTANDING MRUDANGA PLAYERS

TANJORE NARAYANASWAMY APPA  
MADRAS VENU NAICKER  
TANJORE VAIDHYANATHA IYER  
PUDUKKOTTAI DAKSHINAMURTHY PILLAI  
SHATTAPURAM SUBBA IYER  
SAAKKOTTAI RANGU IYENGAR  
TINNAIAM VENKATARAMA IYER  
PALGHAT MANI IYER  
H. PUTTACHAR  
RAMNAD EASHWARAN  
C.S. MURUGABHOOPATHY  
PALGHAT KUNJAMANI  
TANJORE UPENDRAN  
MAVELIKKARA KRISHNANKUTTY NAIR  
T.K.MURTHY  
VELLORE RAMABHADHAN  
UMAYALPURAM SIVARAMAN  
PALGHAT RAGHU  
GURUVAYDOOR DORAI  
MANNARGUDI EASWARAN

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## **HOW DO MUSICAL COMPOSITIONS COME ABOUT**

(by Dr. Srivatsa)

### **PREFACE**

Karnataka Sangeeta is a fusion and synthesis of Bhava, Raga and Taala and it is the delicate balance amongst these three integral facets that conditions the aesthetic value as reflected in compositions.

The relationship between a spoken word and its import or meaning is so intrinsic that Kalidasa compared it with the union of Shiva and Shakti - "vaak artha iva sampruktaw". Words combined to form languages, the dictional refinement of which formed prose. Metrical regulation led to poetry. The lyricism of poetry lacked rhythm. Musical compositions represent the metamorphosis of mere metrical poetry into rhythm - oriented poetry.

The primordial sound Nada is ameliorated as Dhvani, Vaikhari, Shruti, Swara, Grama, Moorchana and manifests as the aesthetically enriched Raga. If compositions be portrayed corporeally, Taala constitutes the basic skeletal frame; Raga the flesh superimposed thereon and Bhava, the beauty that adds on to appearance.

### **BHAVA**

Bhava is a generic term used to denote the substance of the lyrics, of "Sahitya" and is also depictive of the emotive reaction generated by the lyrics. Bhava can be perceived as Pada Bhava, Artha Bhava and Rasaanubhava. Semantics and etymology have a role in Pada Bhava - the effect of words. It is in this sector that we have Yati, Prasa, Yamaka and so on. Pada Bhava also reflects apt choice of words. Let us see some examples:

- i) Yati - expansive or Shroito vaho:  
"Sham prakasham, roopa prakasham, tattva swaroota prakasham, sakala tattva swaroota prakasham, Shiva Shaktyaadi sakala tattva swaroota prakasham".
- ii) Yati - Contractive or Go-puccha:  
"Shri saarasapade, rasapade, sapade, pade, pade"
- iii) Prasa:  
"Kala Kala Bhairava Brahma Kapaala shoola dhara Phaala nayana Kshetrapaala sadgunasheela bhayankara Jwaala jaala haalaahala moolaashana Kolahala Neelakantha subaala Guruguha lola leela jaala paala".
- iv) Prasa with Anuprasa  
"Daksha shikshana dakshatara sura lakshana vidhi vilakshana laksha lakshana bahu vilchakshana sudha bhakshana guru kataaksha veekshana".
- v) "Navaneeta gandhavaha vadanam mrudu gadanam nalina patra nayanam"  
Gandhavaha - means the soft breeze that carries the perfume (Gandha). Note usage of words "mrudu" and "nalina". Everything in this passage is soft.
- vi) Use of special words like 'bhraajase' in "Sakala nishkala swaroota tejase, sakala loka srushthakarana bhraajase" or 'Paavaka' for fire, 'Nyagrodha' for 'vata vruksha' and so on.

Artha gowrava or dignity of diction is the next criterion. The instance of "Sooryaa" in the Kṛiti "Shri Matrubhootam" is a classic example.

Rasanubhava stems basically from the Sahitya. The kṛitis of Tyagaraja especially provide varieties of Sanchari Bhavas or moods.

### **RAGA**

The Raga chosen should promote the Rasanubhava of the Sahitya. Some illustrative examples are "Nannu kanna talli naa bhagyama", "Rama Rama nee vaaramu gaama Rama" and "Evarura ninnuvipaa gati maaku". The essence, vital moorchanas of the Raga must be made available in the Mettu or Maatu or tune. The Raga chosen should also suit the intended Tala and Kalapramana.

Aesthetic enchancement is the primary result of Raga.

### **TALA**

Metre has given way to Laya. Metres popular in poetry and chanting like Gayatri, Anushtup, Trishtup, Vasanta - Tilaka and Shardoola - Vikreedita are unsuited to the kṛiti format. Metres like Aparantaka, Ullopya, Madraka, Prakara and Druta Vilambita are better suited.

The choice of the Tala influences the Sahitya to a great extent and the Raga to a lesser extent.

These are some fundamental aspects in respect of compositions of Karanataka Sangeeta. However, it should be clarified, right at the outset, that to compose is no simplistic task - there are several more regulations and conditions.

Composers are said to be Uttama Vaggeyakara (High class) if they concurrently compose the sahitya, the sangeeta (the tune) and also set it to a specified Tala. Madhyama Vaggeyakaras (mediocre composers) are those who provide Sahitya set to a Tala but provide the tune later. Adhama Vaggeyakara are those who merely provide the Sahitya. A composer, or Vag-geyakara, obviously has to be proficient in both Sahitya and Sangeeta. His knowledge of grammar, semantics and lyricism should be of high order and he should be able to blend music with the words chosen. Not all enjoy such felicity or have such talents.

Let us now move to the core of this topic - how do compositions come about ?

There are two types of compositions:

- 1) Compositions which emanate from a desire for self-expression. They are the outpouring of latent or suppressed feelings and bound to be emotive in content. Samagadeva states: "Aatma vivakshamaano ayam manah prerayate manaha Dehastam vahnimahanti sa: prerayati maarutam Brahmagrantihi: stitha: so: atahkramaat oordhwapate charan Naabhi hrut kantha moordhaasyeshwa aavirbhaavayate dhwanim".

The urge for self-expression motivates the mind which transmits commands through the brain to cause the fusion of heat and air - from which sound is produced.

- 2) Compositions conditioned by circumstances, commands and personalities. These are bound to be less emotive than those of self-expression. Yet, they could be of a high standard. Nevertheless, the element of natural expression would be less in this type. They tend to be more narrative than expressive.

The first effort in this type of creativity is the choice of the topic. Devotion or Bhakti is so entwined with Sangeeta in the Karnataka system, that the first effort will be the choice of the Kathaa-Paatra, the dramatis - personna, the Divinity, the Ishta - Devata, to whom the composition is addressed to or proposed to be dedicated to.

Here, we have to pause for a moment. Concurrently, the type of composition has to be decided - whether a Varna, a Swarajati, a Kriti, a Tillana, a Pada , a Jaavali and so on. The type of composition will condition the subsequent approach.

In a Varna, emphasis is on the Swara - Prasthara, with ample provisions for Taatu and Jhenta types, with Vishesh Prayogas all moulded in such a manner that the Raga Bhava is effective. Sahitya is there, of secondary importance.

In a Swara-jati or Pada-Varna, the above-stated considerations of a Varna prevail. However, Sahitya is accorded more importance as every swara passage should have a corresponding sahitya passage.

A Tillana is virtually Tala-oriented and importance is accorded to the construction of jatis and / or sollukattu syllables. The linking swaras have the next prominence. Sahitya is verily an appendix, a contrast passage.

In a Pada, the Raga-Bhava, including extended and extensive gamaka paayogas matter most. The Rasanubhava stemming from the Sahitya is of great importance. Laya comes last.

In Jaavallis, Sahitya dominates - the effect is visualised in the degree of eroticism infused through the Sahitya. The choice of Ragas for Jaavalis gets limited by virtue of the importance accorded to Shringara Rasa.

The Kriti is the most complex form - where Sahitya, Sangeeta and Laya have to be blended beautifully. The appeal or efficacy of a Kriti is the direct result of the blend achieved by the composer. Tyagaraja's kritis are said to be Bhava-laden, Dikshitar's kritis Raga-oriented and Shyama Shastri's, laya-loaded. A good composer is one who creates good kritis, although he must be equally proficient in other forms, as well.

We will use the kriti as the model, for this paper. The Pada was a fore runner for the Kriti and perhaps is the most successful attempt of combining poetry, Pada and music, Sangeeta. Kshetragnya demonstrated this in the thirteenth / fourteenth century. Annamacharya is known as the 'Pada-Kavi-Pitamaha' and he has about 32,000 compositions attributed to him. Having examined about 450 compositions of Annamacharya, as published by the T.T.D., I am constrained to convey the observation that none of these have an Anupallavi passage, wherefore, with respect and reverence, I have to opine that none are Kritis. It is sheer regional chauvanism that states Annamacharya as the propagator of the Kriti format and that Purandara Dasa learnt it from him. If there be fantastic fiction, a figment of Imagination, it is this view, as

Purandara Dasa was only nineteen years old when Pedda Annamayya passed away ! We do find Anupallavi passages in some compositions of Sri Pada Raja - but the Charanas are mostly Dwi-padis, resulting in they being deemed as Sankeertanas or Devaranamas. A dual trend is seen in compositions of Purandaradasa - many without Anupallavi and a few with Anupallavi. The prototype of the Kṛiti is discerned in some compositions of Purandaradasa - as many have Chatushpadi and Shatpadi Charanas. While I do not venture to state that Purandara Dasa was the Kṛiti - Pitamaha, I do state that the Kṛiti was in vogue, in his time, albeit in a nascent state. The best model, in the pre-Trinity era, undoubtedly is from Margadarshi Sesha Ayyangar. The Trinitarians lifted the Kṛiti to ethereal heights, through their output.

A Kṛiti has a Pallavi, Anupallavi and a Charana. The Pallavi is generally brief and does not exceed two lines or two Avrutis of the desired Tala. The Anupallavi is usually of the same length of the Pallavi but can have a Chitta-Swara, a sollukattu or a Madhyama Kala passage. The Charana passage can have in totality, four lines, six lines or eight lines - denoted as Chatushpadi, Shadpadi or Ashtapadi. The Chatushpadi is the preferred format. The Pallavi provides, from the Sahitya Bhava, the basic statement, the central idea of the theme. The Anupallavi serves as a complementary corollary. The Charana allows wider scope for amplification or substantiation and is a supplementary passage. The charana can have Swara-Sahitya, Madhyamakala or Sollukattu passages too. The Kṛiti is a compact but not a straight-jacket format. A composer has to decide the format of the kṛiti, especially the length of the Charana.

The next factor is the laya-aspect. He has to decide the Tala, the gait or Nadai, the kala-Pramana too. These factors will determine the structure of the Kṛiti. The Sahitya will depend entirely on this structure. We have at this stage an abstract format, an empty superstructure. Care should be taken to some extent, at this stage itself, to decide the permutative possibilities of the total Akshara count. In a passage of say 7 Aksharas, you can have a variety of 4 + 3 or 3 + 4 or 5 + 2 or 2 + 5. The composer's skill can be seen in this factor. A firm grip on this has to be obtained. The need, or otherwise, of Yatis, is decided at this stage.

Next is the choice of the medium of expression, the language. Each language has its flexibilities and infirmities. The grammatical canons will have to be observed, when composing the Sahitya.

Obviously, the Sahitya follows suit. It is this sector of the art of composing that taxes the composer's intellectual skill. The format and length have been decided, the beat fixed, the laya structure sketched out. The Sahitya has to suit this structure and has to be both effective and communicative. Telugu is a language which poses least problems at this stage. Hence, the maximum output in Karnataka Sangeeta is in Telugu. Note that reputed Vaggeyakaras like Mysore Vasudevachar, Vina Seshanna; Venkatagiriappa and Bidara Kishtappa preferred Telugu to their mother-tongue, Kannada. Kannada comes next. Tamil does allow adequate scope but is conditioned by the literary level of the composer. As a case study, compare the colloquial cum Sanskritised form of Arunachala Kavi, with the plain or simplistic style of Papanasam Shivan or the literary cum Dravidian style of Shuddhananda Bharati and Dandapani Desigar. Though there is some leeway, the stylisation of a composer will be marred if he uses different literary levels in the Pallavi, Anupallavi and Charana, in Tamil compositions. Such mishaps do not occur in Telugu. The toughest language is Sanskrit - notwithstanding supposed licence permitted to composers - like the Deergha Visheshana Paddathi. Grammatical applications in Sanskrit, in Keertanas and Kritis are quite tough and too elaborate to be detailed here. It is in this backdrop that one has to note that Shyama Shastri was a tri-lingual, Tyagaraja a bi-lingual and Dikshitar, a uni-lingual composer.

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The inputs, the essential ingredients are ready. The theme is fixed, the laya-structure ordained, the format finalised and the language decided. Here starts the cooking - challenging the literary skills of the composer.

A pause is called for here. A good composer fixes and sets both the Sahitya and Sangeeta simultaneously. So, the Raga also to be decided. A medium composer tends to spell the Sahitya first and then the tune. A hack composer is one who writes only the Sahitya and has the 'mettu' done by someone else. It is uncommon to fix the tune first and then search for appropriate words. This is the technique in film music. Nevertheless, a few composers did adopt this method amongst whom Harikeshanallur Muthiah Bhagavata was one.

While all norms cannot be listed out, some important aspects on Sahitya - composition will now be presented. The hallmark of a Kṛiti is the Dwiteeya - Akshara Prasa - the second alphabet of the Pallavi and the Anupallavi have to be the same. See some examples :

"Entaveedu kondu" (Pallavi) "Chinta deerchuda" (Anupallavi) "Shri Subhramanyaya (Pallavi)" "Bhoosuraadi samasta" (Anupallavi) "Triloka Maata" (Pallavi) "Vilokimbu sadaya" (Anupallavi) "Onde Koogalate" (Pallavi) "Sandehavillavo" (Anupallavi) "Eppadip Paadinaro" (Pallavi) "Apparuni Sundararam" (Anupallavi)

This is sine-qua-non, irrespective of the language. The only exceptions permitted are:

- i) It is adequate if a Varga-Akshara is used in the Anupallavi. If the second alphabet is Ka in the Pallavi, the second alphabet in the Anupallavi can be Kha, ga, or gha.
- ii) When the second Akshara in the Pallavi is Sha, sha, sa, ha or a yugma-akshara like rthi, rkka, ria is used, suitable consonants can substitute these in the Anupallavi with certain conditions.

Example:- "Daasharate daya sharade" (Pallavi) "Aachara harana" (Anupallavi)

The prescription for Sangeeta has been prescribed by the Pitamaha, "Dr." Purandara Dasa - "Yati prasa ira beku, gatige nilisa beku". Of these, Prasa is a must. Anuprasa is highly desirable but not compulsory. In Sanskrit compositions, generally Anuprasa is also provided. Yatis can be standard, uniform or combined as well. There is scope to increase the Akshara count and to taper it later or vice-versa too. Example:- "Raakendu vaktram ramaneeya sucharitra paatram Ravi Shashi netram, Rama kalatram, rashmi maatram Raghuvaram, Raaghavam, Raamam, Shara Chaapa dhara karam".

The Sahitya must have an active verb somewhere, or should be in the Sambodhana Vibhakti throughout. While graphic description is allowed in the Paadaadi Kesha style, the general attempt should be to cover Roopa, Guna and Alankara. Roopa is featural description. Guna is praise of virtue. Alankara is comparative in nature, with scope for Upama. Aksharavali is welcome if possible. See the Charana portion of a Dikshitar Kṛiti in Raga Mayamalava Gowla as an example. A modified version thereof can be seen in a Kṛiti in Raga Dhanyashli. Sahitya fosters the Raga-Mudra, especially in Sanskrit. It is commendable, if indirect, providing a double-entendre.

The most important feature is the Eduppu, or musical commencement. Usually, it should be from a graha-swara or the Shadja. If the Pallavi starts in the Poorvanga, the Anupallavi should preferably start in the Uttaranga or vice-versa. The Raga-Chhaya and Jeeva Swaras should be present. The sanchara of lines should be such that there is a thread of continuity. The ending

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Nyasa of the Anupallavi and Charana should blend with the commencement of the Pallavi. In Rakti-ragas, thri-sthayi sanchara should be there, if permissible. The main point for composers is that the concept should be original and portions from other compositions already exlstant should not be incorporated. The Raga should suit the Rasa sought to be portrayed. The tune should provide scope for Neravai, Sangati and swara-prasthara.

Let us, at this stage pause to contemplate on the size of a Kriti. Tyagaraja and Shyama Shastri favoured Kritis with multiple Charanas - the mettu being identical, amongst the Charanas. Nowadays, performing artists render only one Charana of their choice. The need or otherwise, of multiple Charanas is a debatable point. The expansiveness is consequent to the need to accommodate the Bhava, the quantum of expression resorted to by the composer concerned. Tradition has established acceptability of multiple Charanas - It is no crime, whatsoever. The uniqueness of the musical output of Shri Muttuswami Dikshitar stems from the fact that none of his Kritis have a second Charana, a fact hardly appreciated.

I had mentioned earlier that Tala apart, the Kala-Pramana has also to be decided in advance. A slow Kalapramana is conducive to expression of Raga Bhava, replete with fine nuances of gamakas. However, as overdose of gamaka is not conducive to Shruti-Shuddha. Further, an artist with a good voice, especially if it be brigha-laden, tends to accelerate the Kala Pramana. A delicate equilibrium has to be struck, calling for utilisation of the composer's skill. Rasanubhava and Raga Bhava should not be mutilated by Kalapramana. An inherent danger commonly fraught is the penchant of the percussionist to go on racing the pace - commonly called "Ootam". The Kalapramana must be able to withstand the onslaught of the percussionist.

Tala and Sahitya are closely interrelated. Inadequacy of Sahitya will make the Kribi meandering; an overdose will make it a stuffed capsicum. It is for this overdose that Oothukkaadu Kavi's compositions cannot be compared with that of the Trinity. Here again, the composer's skill is put to test. Two examples are provided:

- 1) Khanda Mattya Tala:  
 "Dama shama sukha bhoga moksha dayaka  
 Kamala kalatra mama eka nayaka  
 Amala jala Alakananda koola  
 Vimala vihanga raja vrunda paala  
 Amareshoddhava ananta mudita  
 Nijaduvija Avanti raagnyi nata vandita  
 Deehotoarga videha kaivalya kara geha  
 Shrivatsaankita Shrikara sineela deha  
 Narayana pankaja charana guna  
 Paaraayana karo re mana Badari !"
- 2) Khanda Roopaka Tala:  
 "Charaacharaadi prapancha kaarana  
 Paraadi shabda swaroopa dharana  
 Paraasharaadi parangata smarana  
 Puraari toshita Shankarabharana  
 Parichara suraasura nuta charana  
 Phaala nayana bhavaagha harana  
 Paraatipara tava padaaravinda  
 Prabhava pashyamyaham prab dine".



A good composer will find the right quantum of Sahitya, with permutative or varied Akshara maatraas.

A madhyama - kala passage is meant to provide releif from a repetitive cycle of rhythm . I would like to state unambiguously the fact that the Madhyama Kala, per-se, need not be set to double the speed or have twice the number of Sahitya Aksharas of the main Kriti. I won this point in a musical court of adjudication comprising of Justices Sandhyavandanam Srinivasa Rao, Vidya Shankar and Vedavalli - an erudite member of this audience should be reminded of that judgement. Madhyama Kala passages are desirable when the tempo is slow. The absence of a madhyama Kala is no lacuna. Ending Madhyama Kala passages with Tishra - Makuta is delectable.

Let us now move to articulatory additions, foremost of which are Sangatis. Sangatis are very welcome; but my view is that an overdose or surfeit is rather counter productive. I would request all of you to be honest unto yourself and objectively assess as to whether there is need for 23 Sangatis as is the case with the Pallavi of "Mari Mari Ninne" or 16 Sangatis as with the Pallavi of "Ee Paapamu". The differences between Sangatis are minor and miniscule and they do not enhance the Raga Bhava. Is not the limitation to 8-10 sangatis in "Chakkani Raja" more effective ? In Sangatis, it is quality and not quantity that matters.

We can now look to the garnishing elements - Swara Sahitya passages, Chitta Swaras, jatis or Sollukkattu passages. Perhaps, Swara-Sahitya is one of the most difficult arts and only a top-class composer can achieve this. Evaluate Shyama Shastri's output with this yardstick. Chitta Swaras are suited to madhya-laya or druta-gati composibons - they function like the appendix in human anatomy. Jatis and Sollukkattus are avoidable; they are not meant for Kritis and the percussionists can mess it up.

Marjorie Sykes stated that a tonne of Intellectual theorisation is not worth an ounce of practice. Very correct, indeed. The least that I could do as a reciprocatory gesture, for the honour bestowed on me by means of this opportunity to present this paper, is to offer, with utmost humility, as a tribute or offering to the Vidwans and Vidushis present here, a Kriti specially composed for this occasion. Since it is very recent, it would require some burnishing and polish.

CHAKRAVAKA RAGA

ADI TALA

PALLAVI: Mamava marakatavarni, madhuravani, maraala gamani, mrudhani

ANUPALLAVI: Kaama harana kaamini kaatyayani  
Karunaamruta rasa pravaahini  
MADHYAMA KALA:  
Ramanatha manollasini (Professor) soma sooryaagni trinayani.

CHARANA : Sharvaani sharad maasa nava divasa  
Parva poojana modini pavani.  
Poorva paapa mochini bhaya bhanjani  
Garva yuta Bhandana khandana nipuni.  
Darvi dhruva geervani Annapoorni  
Charvi vadana Chandrakalaa dhaadini.  
Nirvikalpa kalvalya daayini,  
Oorvi tattva roopini uraga veni.

MADHYAMA KALA:

Marma Shri Chakra vaak pradaana maye

Karma nirata Shri suta sahaaye.

ANALYSIS:

Marakatavarni = emerald hued (roopa) madhuravaani (guna)

Maraalagamani = swan-gaited (alankara) mrudhani (lakshana)

All words in Pallavi start with Ma. Note Anuprasa too.

Anupallavi starts with 'Kaama' with Dwiteeya Akshara Prasa. Devi is the beloved of Shiva, Kama-Harana; but to attain Him is no easy task - She did tapasya as Kaatyaayani [Bhava-orientation]. Note the akshara permutation in the passage "Karunaamruta rasa pravaahini" [laya oriented]. "Ramanatha manollasini" is the long-deergha-passage in the Madhyama Kala to contrast with which is the dissected-hrusva-passage "soma soorya agni trinayani".

The Charana is Raga-Bhava oriented. Note the movements from Madhya Sthayi to Mandara; thereafter through Madhya to Tara Sthayi. Throughout the Charana, the Dwiteeya-Akshara Prasa with the yugma akshara 'rvi' is maintained, which is not simple. The Madhyama Kala is formulated mainly to facilitate with Korvai, a return to the Eduppu of the Pallavi.

The art of composing Kritis is a fine art. The procedure cannot be codified into a manual. The facets dealt in this paper are selective and not comprehensive. The object is only to show, to highlight the salient aspects. Notwithstanding what is presented, musical compositions come about more from inspiration than from perspiration.

## **MANODHARMA IN MODERN KARNATAKA MUSIC**

Manodharma, often mistaken for a musicological term that is variegated to visualise and difficult to divine, is the hallmark of the Karnataka system of music. It is the constitutional safeguard that guarantees freedom of expression. Of the two integral components of this term – Manas and Dharma, the first part, in the current context, connotes mental expression. Sarngadeva states:

"Aatmaa vivakshamano ayam manah prerayate manaha Dehastam  
vahuimaashanti sa prerayati marutam;  
Brahmagrantih stithah so atah kramaat oordhva pate charan naabhi,  
hrut, kantha, moordhaaseshwa aavirbhaavayate dhwanim".

The inner (spiritual) soul implores and motivates the outer (corporeal) soul to self-expression, which ultimately culminates as sound, as tonal expression.

The second part, "Dharma", is what creates complications. The Mahabharatha defines Dharma as adherence to the path followed by preceptors and predecessors. This interpretation, rather adoption thereof, per-se, negates freedom of concept and expression – this certainly could not have been the objective. This is akin to the Gharana concept, where emphasis is on faithful reproduction and absolute adherence to the traditional idiom. "Dharma" is indicative of a set of rules and regulations, which should be adhered to. Inasmuch as unparliamentary expressions are disallowed, musical expressions falling outside the fundamental framework are also frowned upon. Freedom of

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musical expression exists only within a framework, the scope and span of which is fairly large. Thus, Manodharma means wide expressional scope, dignity in diction and rendition and improvisation to ameliorate aesthetic value. Alas, not all applications of Manodharma are conducive to aesthetic upgradation. Abuse or misuse is not uncommon.

If there is no change, stagnation sets in. Stagnation leads to decay and decay to destruction. Aesthetic values have undergone metamorphosis over centuries. Many musical idioms, valued in the periods of Matanga and Sarngadeva have suffered obsolescence. Aesthetic values and preferences have changed. Dharma is not a dogma – it is also subject to moderation, modification and aberration. There are problems when what is goose unto one group is gander to another. Standardisation is selective. Absolute standardisation annihilates Mano Dharma. It is the latitude or partiality of standardisation that leads to divergence of views, rendition and musical action, in the realm of Karnataka Sangeeta. Much effort is expended, because of this divergence, in an internecine manner.

Starting with tonal purity, let us not digress to the vexatious is one of 22 or 23 shrutis, a subject discussed ad-nauseum. Extreme emphasis is there, on Shruti-Shuddha, in Hindustani Music, to the extent of fetishness. Au-contraires, the laxity and non-conformity is legendary in our system. Some senior performers, past and present have committed culpable shruticide (perhaps not amounting to murder) and have remained scot-free. Performers know the problems pertaining to perfect synchronisation of pitch levels produced by pitch-pipes, tamburas and the electronic gadgets. Many times a via-media or compromise is

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resorted to. Can this not be avoided by basis on a single instrument? Vocal perfection is best seen in Shruti-unison, throughout a concert. Shruti alignment often wanes away like the moon, in course of a concert. Instrumentalists are better placed, on this score. Yet, we do have Vainikas who fritter away time, in the middle of concerts, for Shruti-tuning. Infrastructure or aids for Shruti-perfection can be in accordance with individual idiosyncracies. However, the collective decibel level of such aids should never be on-par or above the vocal amplification level - it should remain subdued. The recent virus of provision of a microphone for the tambura has to be contained and curbed. Shruti is a basic facet of Manodharma, with little latitude.

Gamaka and Shruti are intrinsically inter-related. Over emphasis on Gamaka aspect leads to infidelity of Shruti. Pari-passu, an overdose of shruti-perfection can manifest as obliteration of Gamakas. What is Karnataka Sangeeta without gamakas? A perfect musician strikes a balance of these two facets. Gamaka is not merely an overtone or oscillation. It is the binding factor in a sequential compendium of Swaras. Gamakas are reflective of the performer's aesthetic concept, of his Manodharma. We can cite instances of usage of diverse Gamakas in the same musical passage. Variety, indeed, is the spice of music. Devaluation of gamakas is evident, nowadays.

Acceptance of bhriga laden voices, like beer-consumption, is said to be a cultivated taste. Exhibition of vocal felicity should not be stifled. Yet, laxity to unforeseen limits is also unwelcome. One sore point is the absence of volume control or modulation in the expression of bhrigas. Manodharma, yes; but with moderation please.

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Swarasthanas are inviolable. Even Varali Gandhara, Varali Madhyama, Chyuta Panchama, Saveri Madhyama et al have finite pitch levels. Manodharma must not massacre this aspect.

The six prescribed 'angas' of Raga Alapana are not in vogue nowadays. 'Akshipika' emphasised that the basic and essential notes of the Raga sought to be rendered should be presented at the commencement of an Alapana, in such a manner that the identity of the Raga is revealed to the listener, without any doubt. Seldom is this adhered to. Some performers revel in imparting intellectual exercises at the commencement of an Alapana. Further, the 'Sthahyi' aspect is almost defunct. Seldom do we come across an Alapana with conspicuous retention at a Swara level. Another matter of concern is that the Poorvanga of an Alapana, on an ascending scale is workmanlike and elaborate, while the Uttaranga or descending scale is hurriedly rushed through. This trend of imbalance requires correction; Manodharma should not be lopsided. Repetition of phrases should be eschewed. The structural framework of a Raga should never be defaced. For example, in Ananda Bhairavi, movement, if any, in the Mandara Sthayi should not go beyond the Nishada Swara. Yet, we have a popular version of "Ksheera Sagara Vihara" where the artist goes past Nishada, giving nuances of Reetigowla. Such licence is not Manodharma.

An artist should absolutely assimilate the Raga-Lakshana and Raga-Bhava before rendition in public. For example, Brundavani and Brundavana-Saranga are different. Even in Brundavana Saranga, the Gandhara is a feeble note in the Dikshitar tradition and more

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pronounced in the Tyagaraja tradition. Traditional superimposition is not Manodharma. The advent of Kakali Nishada in Khamas Raga is recent and this Swara is not found in the correct versions of the compositions of Tyagaraja and Dikshitar. Sounding the Kakali Nishada in Alapanas preceding their Kritis, in the course of their Kritis, or in Swara-Prastara of their Kritis is to be avoided. Manodharma needs regulation. If however, the song is Vasudevachar's "Broche Varu Evarura", the artist can freely use the Kakali Nishada. Alapanas have to be formulated to suit the succeeding composition. That is Manodharma. Many performers do not observe the limitation of the Gandhara Swara in Tara Sthayi, when rendering Pantuvarali; also they overlook the fact that Kamavardhini and Pantuvarali are not identical – as is also the case with Vegavahini and Chakravakam, or Nari Reetigowla and Nata Bhairavi. Performers are handicapped by some unresolved issues, like the usage of the Prati-Madhyama swara in Raga Gowlipantu; it is safer to follow a particular tradition to which the intended composition belongs. Nevertheless, rendition of the Kaishiki-Nishada in Raga Gowlipantu is not Manodharma !

A finite trend to diminish and compress Kritis is discernable. An elaborate Alapana can precede a Kritis and an extensive Kaplana-Swara rendition can follow. Manodharma must strike a judicious balance amongst these three aspects.

Any kriti is basically laden with Bhava of the Raga, Sangatis or no sangatis. Kritis are the nucleus, the core, of our Music system. The kriti should not turn out to be a sacrificial offering at the altar of Manodharma.

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Kriti-versions, resultant from divergent Manodharma, is another controversy. This is too vast a subject for examination. Yet, rendering a composition tuned to Raga Shadvidhamargini in Raga Poorvi Kalyani or another tuned to Shuddha-Dhaivata Abheri (Padma Raga) in Reetigowla, is not Manodharma. Shadvidhamargini is a Vivadi-Raga, Poorvi Kalyani is not. Reetigowla has Chatushruti Dhaivata. These are aberrations.

Accompanying violinists should not deviate from the pattern set by the vocalist or elaborate their version to much beyond that presented by the lead-artist. Manodharma, to a violinist, is to give the essence of the Raga, with moorchanas packed like a tin of sardines.

The expanding tribe of cost-accountants of Karnataka Sangeeta (Kanakku-Pillais) have to remember to attenuate Manodharma. Granted, there is a finite sector of Rasikas who like Swara rendition, especially when embellished by Sawal-Jawab patterns. Yet, a torrent of Swaras should not ultimately swell into a flood and conclude as a cacaphonic crescendo. I recall an instance, in a two-hour concert, where the very first Kriti, with an overdose of Swaras extended for forty two minutes! Is this then, Manodharma?

The vanishing art of Ragam-Tanam-Pallavi, in concerts, is not an outcome attributable to performers. It is caused by the Rasikas. Manodharma was at a premium, at its Zenith in the Ragam-Tanam-Pallavi. Is a resurrection ever possible?

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Percussionists tend to get a raw deal and are compelled to compress the duration of their solo or ensemble. Laya-Manodharma gets limited. Audience allergy to "Tani" is disheartening and is not a fillip to encourage Manodharma. A reasonable duration has to be earmarked for the percussionists, preferably mid-way, if possible. Percussionists and performers have to tighten-up "Kala-Pramana".

Manodharma is too vast to be capsulated or to be concisely presented, as well. It is conceded here, without demur, that a tonne of intellectual or musicological theorisation is not worth an ounce of practice. Yet practice, has to be by law. Practice should exchew Geobbelistic trends. Repetition of errors and falsehoods can never sanctify them as accepted norms. Idiosyncratic and egotistic factors have evaded standardisation: If there was a higher degree of conformity or standardisation, there would be more uniformity in Manodharma. Practice brings about perfection. Yet, practice should never tarnish elements of originality and improvisation. Over pucca renditions can turn stale in a short time. The fundamental factor for the survival and growth of Karnataka Sangeeta (with minimal absorption of Islamic musical nuances) is Manodharma. This system, is a "pont d'ebullience", a melting-pot of similar and divergent musical expressions. The fused-product is not fragile, it is stable. Manodharma is the *raison d'être* of this system.

The object of this paper is not an omnisonorous pontification but is an impassioned plea for moderation, to a minimal extent, in the application of Manodharma.

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The concept of "Shruti" in Carnatic music, developed continuously, reached its zenith with the advent of the Trinity, in the eighteenth century. Elaborate and exhaustive delineations of rakti ragas, portrayed vividly in their compositions, give a clear demonstration of shruti-values. A good, faithful rendition is akin to a communion tour of Kanchi, the valley of music. A comprehensive survey of the glittering peaks, meandering ridges and verdant slopes, figuratively speaking, imprinted in the musika's mind by artists. Any deviation from the traditional path is akin to falling in a pit.

A note, a swara, gets embellished in a variety of ways. The colour and contour of the notes in a musical phrase determine its melodic worth. The process of dressing notes in a phrase is called *swara-kaku*. The most characteristic feature of a raga, its core, that enables easy identification is *Raga-kaku*. Peculiarities in intonation are termed *rasa-kaku*. The rhythm provided by accompaniments is called *Yantra-kaku*. The phrase in a raga, that apparently suggests affinity to another raga is called *Anya-raga-kaku*. A harmonious combination of the preceding five features, five *kakus*, is called *Kshetra-kaku*. The *Anya-raga* affinity should do no disturbance, much less violence, to the unity of a raga. Care should be taken, in case of occurrence of *Anya-raga-kaku*, to follow that immediately by a *Sanchari* capable of neutralising the extraneous influence. Such influences are exogenous and at best highlight the range, the versatility of a raga. *Shruti-becha* is nothing but a manifestation, an accentuation of the *Anya-raga-kaku* facet and is dangerous ground where angels fear to tread.

Sarvagadga stated :

" Kanda shrutiswaragrama jatiyagadi tattvavit. "

A swara, standing all alone, cannot make music. Music is the product of grouping swaras. The basis of such grouping is *Lrama*, which leads to a scale of notes, a *Saptaka*. *Moorchana*, is a scale derived by taking every note of a scale as a tonic and using it as a base. This device, verily, is *shruti-becha*. It is of only pedagogic value, peccant in nature. *Shruti-becha* is a total disregard of shruti values and of

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harmony, in a Raga-picture. aberrations, like MSR of Unairavi being twisted into SRG of Sankarabharanam or NRPNG of Karaharapriya being contorted to NRSNP of Harikambhoji are, to use a cliché, both spherical and chromatic.

Sruti-Bedna was known to ancient savants. The "Sangeeta-Damodara", an ancient treatise, is critical of such Bedna. Sruti-Bedna is referred to in Silappadigaram as 'Kurai firipu' (break of voice). "Anadi sampradayam yat Gandharva samprayujyate, niyatam anreyaso netunu" says Sarngadeva. Our Anadi Sampradaya, the pristine purity of classical music, eschewed Sruti-Bedna. The very suffix Bedna, shows that Sruti-Bedna is not conducive to cohesiveness. Sruti-Bedna is a recent tumour, in Carnatic music, gradually growing out of the incipient stage. It is not innovative and is undesirable. When the royal-path is right ahead - "Chakkani rajamargamulundaga", why tread through devious lanes?

= VIOLUS =

# COMMON, SALIENT AND UNIQUE FEATURES OF THE TRINITY

by Dr. V. V. Shivabha

## PREFACE

Merit should be cognised in an issue-based manner. Also, comparisons are odious. It is the magnanimity and liberalism of our predecessors that culminated in the conglomeration of Shyama Shastri, Tyagaraja and Muttuswami Dikshitar as a cohesive entity called The Trinity. Their aim was to see unity in diversity. Modern trends tend to discern diversity in unity. The collective contribution of these three contemporary composers, to Karnataka Sangeeta, is monumental and can never be matched. Why then distinguish or make distinction?

When this topic was suggested to me, it initially brought about reluctance. On pondering deeply, I felt that Basikas have been fed with fables, tales and apocryphal information - to such extent that distortions were rampant. There was need for clarification, for clear presentation of facts, for which, this paper was considered expedient. Not a simple task, this venture has eschewed the hyperbole or comparative comments beyond permissible limits. Brevity warranted presentation in the tabular format with minimum of narrative. Hopefully, facts stated will provide objective information to the reader.

## A. FEATURES AND POINTS COMMON TO ALL TRINITARIANS

1. Shyama Shastri, Tyagaraja and Muttuswami Dikshitar were contemporaries.
2. They were born at Tiruvaroor.  
[Recent evidence adduced by Shri B.M. Sundaram indicates that Tyagaraja was not born at Tiruvaroor.]
3. They were Smartha Brahmins.
4. All three composers followed the tenets of Advaita Siddhanta, though the extent professed varied widely.
5. Their wives pre-deceased them.
6. We have at least one composition by each member of this Trinity in twenty eight Ragas. Hence, twenty eight Ragas are common to the compositions of the Trinity. [See Annexure I]
7. Vivadi Ragas were not excluded.
8. The Kṛiti-format was the mainstay of their output.
9. All three composers undertook pilgrimages to distant temples. Dikshitar was the widest travelled and Shyama Shastri, the least.
10. They shunned the patronage of patricians and royalty.
11. The compendium of compositions attributed to these composers is incomplete and Kṛitis are missing.

12. Spurious compositions have been passed-off as having been composed by them.
13. Their compositions have suffered aberrations, mutilations and modifications with such incidence being the highest with Tyagaraja and least with Muttuswami Dikshitar.
14. All three composers have composed Mangala Kritis.
15. Only four shrines have been glorified with at least one composition by each member of this Trinity. They are:  
 Devi Kamakshi (Kamakshi Temple) (Kanchipuram)  
 Varadaraja Swami (Varadaraja Temple) (Kanchipuram)  
 Devi Dharmasambhavadhini (Aiyazappaz Temple) (Tiruvaiyaru)  
 Devi Neelajayalakshi (Kalyaacharanar Temple) (Nagapatnam)
16. They willed their death and had Iccha-Mrutyu.

B. INDIVIDUAL, IDIOSYNCRATIC AND UNIQUE FEATURES

BA. — SHYAMA SHASTRI

1. Eldest amongst the Trinity.
2. Resident of Tanjavur.
3. Was incessantly immersed in the worship of Devi Kamakshi, as the temple priest. Hence, called as a Karina - Yogi.
4. Devi Kamakshi was his Ishta-Devata.
5. Has not composed in praise of Lord Ganisha, though there are compositions dedicated to many Divinities.
6. Lowest output amongst the Trinity, in quantitative terms.

7. A tri-lingual composer, with compositions in Telugu, Tamil and Sanskrit.
8. The only one amongst the Trinity, to have composed Varnams and Swarajalis.
9. Exponent of the Swara-Sahitya technique  
[Note - Lack of authentic substantiation leads to the view that the Swara-Sahitya technique used in the Pancharat Kritis of Tyagaraja was a latter-day development].
10. Nutsukya and Vatsalya dominate his Sanchari Bhav.
11. The only member of the Trinity to have competed with an-entertainment musician and to have won it.  
Shastri's encounter with Bobbili Keshaviah.
12. Shastri appears to have followed Venkatamakhi's Raga system, as can be visualised from the fact that he has not composed in Ragas Hanikhamboji or Karaharapriya. However he has used extra-Venkatamakhi Ragas like Janarajani, Kalk and Jaganmohini.
13. Preferred Ragas are Kalyani and Ananda Bhairavi.
14. Has one Ekaika Raga Kritis in Raga Shintamani.
15. Author of many Kritis set to Tishra Naddai.  
[Kritis of Tyagaraja like 'Roma Nee Vandu', 'Sondha yaala' and 'Galligas Nannu' were set to Roopaka Ti only but nowadays rendered in Adi Tala, Tishra Naddai].
16. Only composer to have used Tishra Ata and Tishra Mattya Talas in Kritis.

17. The only composer to have rendered a Pallavi set to Sharaloharandana Tala comprising of 79 Aksharas.
18. Has a compendium called "Navaratnamaalika" series dedicated to Devi Meenakshi of Madurai - Two songs yet untraced.
19. Though influenced by Pacchimiriya Audiappaiah and Jopala Iyer, Shastri had a Yati named Sangesta Swamin as his guru.
20. His son, Subbaraya Shastri, was his prime disciple.
21. Amongst the Trinity, the only composer to have sung in praise of Devi Brahadamba of Pudukkottai.
22. Least-travelled, amongst the Trinity.
23. Extensive use of Mishra-Chapu Tala, including Viloma-prayoga.
24. His songs indicate his having been profoundly influenced by the Shlokas of Adi Shankara, especially those of Soundarya Lahari.
25. Was an Upasaka of Sri-Vidya and has used some exclusive terms in his compositions.
26. Has compositions in all five of the Lyhana Ragas of the first series.
27. Led the life of a Gruhasta (householder) unto the end.



BB.

TYAGARAJA

1. Chronologically, the second amongst the Trinity.
2. Resident of Tiruvaiyaru.
3. Had family problems; especially with a brother.
4. Rasa-Anubhava, with several varieties of Sanchari Bhavas, can be found in his compositions. All Nava-Rasas can be found in his Kritis.
5. Nine forms of Bhakati can be found in his Kritis.
6. Lord Rama was his Ishta-Devata.
7. Has composed Kritis on other Divinities too.
8. Deemed as the Bhakta par-excellence, amongst this Trinity.
9. Highest quantitative output amongst the Trinity.
10. A bi-lingual composer, with compositions in Telugu and Sanskrit.
11. Has compositions in the Pallavi in Sanskrit and Charanas in Telugu and also vice-versa. However, these cannot be called Manipravala Kritis as the Sanskrit passages permit and are integrated into Telugu.
12. Kritis have many Charanas.
13. The only one, amongst the Trinity, to have composed Divyanama Sankertanas.
14. Significantly influenced by the Bhajana and Haridasa traditions.
15. The only composer who has paid obeisance to precedent composers, in compositions.

- ★ 16. Amongst the trinity, has composed in the maximum number of Ragas.
17. Also, has to credit, the maximum number of composition in one Raga.
18. His Kritis are the most conducive for rendition of Sangatis.
19. Bulk output in medium-tempo, Madhya-Laya.
20. The 'Deshadi' version of Adi Tala is an exclusive feature of his output.
21. Delectable versions of 'Madhyaadi' Tala found in his compositions.
22. Follower of the Sampoorna-Melakarta System.
23. The only one amongst the Trinity to have composed in Raga Karaharapriya.
24. Harikhamboji and its derivatives are the forte of Tyagaraja, accounting for about 20% of his total output.
25. Preferred tri-sthayi sancharas in his compositions, whenever possible.
26. Is credited with about 65 Ekaika Raga Kritis.
27. Illustrated through his compositions, Ragas called 'Vintha Ragas', which are said to be his creations.
28. <sup>There are</sup> ~~Also~~ several Ragas (eg: Navarasa kannada) which have been exclusively used by Tyagaraja.

29. Reasonably well-travelled. A unique feature is the group of five songs relating to places visited by Tyagaraja in course of his pilgrimages, called Pancha-Ratnas. We have the Talgudi, Sri-Rangam, Kovur and Tiruvotriyoor Pancharatna-Kritis.
30. Belonged to an established Sangita-cum Rahasi Shishya Parampara and was the Pra-Shishya of Yogi Narayana Teertha.
31. Amongst the Trinity, had numerically, the largest set of disciples, drawn from different places, which is the prime cause for the widespread popularity of his Kritis.
32. His fame spread far and wide, even in his lifetime.
33. Has used several colloquial expressions, which enhance the Sahitya value.
34. Has coined some new words and phrases in Sanskrit.
35. Has also used unparliamentary expression.
36. Is credited with having done Rama Nama Japa for 30 Crores of times and is said to have visions of Rama on several occasions.
37. Is credited with wonders - like having lit a lamp with his music and having revived a dead man.
38. Lead a life of a mendicant and collected alms everyday.
39. Has provided several biographic references which

- illuminate his mental condition, which was then in vogue.
40. Has complimented himself as an emotive - singer, a Bhairuka.
41. He refused supposed royal patronage from the Maratha rulers of Tanjavur:  
 [ The 'Nidhi Chala Sukhama' story has been distorted badly, as, historically, the Maratha King Serfoji, was powerless and kept under house-arrest, in Tyagaraja's time. Perhaps, it relates to some rich patron other than Serfoji ]
42. He became a Sanyasi, just prior to his death.

B.C

MUTTUSWAMI DIKSHITAR

1. The youngest amongst the Trinity and the shortest lived.
2. Had no settled place of residence throughout his life. Had residential stints at Manali, Varanasi, Tiruvavoor, Tanjavur and Ettayapuram.
3. Lived a life overshadowed by poverty. Yet stuck to self-abnegation. Gave away ancestral land in "daana" as he had no money to pay taxes.
4. A uni-lingual composer, with all compositions in Sanskrit.
5. Amongst the Trinity, the only one to have adopted the Vibhakti - technique in seven groups of compositions.
6. All aspects of Sanskrit grammar and poetry can be seen in his compositions.

7. The only composer to have adopted Yalis like Shrotrusho and Gopuccha in Kritis.
8. The only composer who has composed a Kriti on the Unqualified Absolute.
9. He was catholic and cosmopolitan in his devotion. There was no Ishta Devata.
10. He has composed on all Divinities - numerically surpassing Tyagaraja and Shyama Shastri. We can find Kritis on Lakshmi and Saraswati only by Dikshitar, from amongst the Trinity.
11. The only composer to have made Manipravala compositions.
12. Outputwise, second amongst the Trinity.
13. Has not composed in forms other than Kritis.
14. The most unique feature of Dikshitar's compositions is that no Kriti has a second Charana. "Matwa tadeka Charanam" is to be noted.
15. Dikshitar is the only composer to have adopted the Samashli-Charana format of Kritis. Emphasis must be made that most of the Samashli-Charana Kritis were composed to illustrate a Raga. About 30% of the total output of Dikshitar is in this format.
16. Many ancient Ragas like Mangadeshi, Andra Deshi, Mangala Krishiki, Samanta etc. would have been lost forever to posterity, but for Dikshitar's

arnataka Shuddha  
Saveri

Kṛiti in that Raga. This is a great legacy by Dikshitar.

17. Dikshitar's first composition in Mayamalava Goula Raga is not a composition but an epic. The Pallavi provides Arohana and Avarohana in three speeds. The Kṛiti is rendered in three speeds. The Charana passage brims with Anuloma and Viloma swara construction. No other composer has such distinction.
18.  $\frac{9}{8}$  Raga Mayamalava Goula and its derivatives were the speciality of Dikshitar and we have about 50 Kṛitis, in these Ragas, which is a unique feature.
19. Dwi-Madhyama, Panchama, Sahita Ragas of the Shuddha-Madhyama genre (as with Prati Madhyama as the Anya Swara) have been dealt with only by Dikshitar.
20. Amongst the Trinity, Dikshitar is only and amongst all composers, the first composer to have composed in all Melakarta Ragas. Dikshitar adopted Venkatemakhi's classification of Ragas.
21. Amongst the Trinity, only Dikshitar has composed Ragamalika Kṛitis. His 14-Raga Kṛiti, "Śrī Viśṇuṣaṁatham" matches one ascribed to Purandaradasa.

22. Only Dikshitar has used Viloma Swara passages in Ragamalika Kritis.
23. Raga-Bhava comes out best in Dikshitar's Kritis. He synthesises all nuances of a Raga, in his Kritis.
24. His high outputs are in Ragas Kalyani and Shankarabharanam, which are mimer images theoretically but with separate Svarroopa Lakshanas.
25. It was only Dikshitar who advocated minimum usage of the Prati-Madhyama swara in Raga Kalyani. His concept of this Raga is unique. The least usage is in the Krti "Kamalambam Bhajare", which is very popular and is aesthetically satisfying too.
26. The effect of Chhaya-Ragas (eg. Dwijavanti) is best seen in Dikshitar's compositions in those Ragas.
27. Many Hindustani Ragas have been dealt with by Dikshitar.
28. Dikshitar was well conversant with the Sampurna Melakarta system as well and has used that nomenclature in his compositions (Hemavati, Shoolini, Nata Bhairavi etc.).

7. Madhyama-Kala passages can be found only in Dikshitar's Compositions. The uniqueness is that madhyama-kala passages can be found in the Pallavi, Anupallavi and Charana sections.
30. Sollukkattu passages are found only in compositions by Dikshitar, amongst compositions by the Trinity.
31. Only Dikshitar ~~has~~ <sup>made</sup> kritis set to the Sapta-Sooladi Talas.
32. He is the only composer, amongst the Trinity, to have composed Kritis in the complicated Khanda-Ata Tala.
33. Amongst the Trinity, only Dikshitar used the Khanda-Eka Tala, but for a solitary composition in this Tala by Pallavi Gopala Iyer, Dikshitar would have enjoyed absolute exclusivity.
34. The grace of Vilamba-Kala comes out best in Dikshitar's kritis.
35. The most lucid and imaginative use of gamakas can be seen in Dikshitar's compositions.
36. Amongst the Trinity, only Dikshitar was an instrumentalist. He was a Vainika-gayaka.
37. There are 22 Ekaika Raga Kritis by Dikshitar.



38. His compositions have a very high philosophical content, vastly surpassing the standard of his contemporaries.
39. The best expressions and terminologies of Sri-Vidya are found in Dikshitar's compositions.
40. Only Dikshitar has composed Kritis with Beeja-Aksharas.
41. Dikshitar only, amongst the Trinity, had disciples who were not Brahmins.
42. He is the widest travelled amongst the Trinity and has visited all the four peninsular states, ~~of~~ Andhra, Karnataka, Kerala and Tamil Nadu.
43. He has sung in praise of 64 centres of pilgrimage, the highest by the Trinity.
44. None other than Dikshitar has dedicated 63 compositions to one temple - that at Texuvaroor.
45. Locational data, like teertha, vimana, nadi, vruksha etc. are found only in Dikshitar's compositions.
46. Sthai Bhava and Shanta Rasa dominate and there is no room for emotional vagaries.
47. He had received Maha-Shodashakri Deeksha as well as Presha-Mantra-Upadesha but did not take up formal Sanyasa. He was ~~an~~ a Vanaprastha.

48. It is unclear whether the Samadhi at Ettayapuram is a burial-site or cremation ground.
49. Amongst the Trinity, he was the most adept in Jyotisha Shastra and Māntrika.
50. He had the privilege of shedding his mortal coils in the course of rendition of his own composition. He was a Mumukshoo non-pareil.
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## C. INTERACTIVE INCIDENTS AND ANECDOTES

### CA. TYAGARAJA AND DIKSHITAR

1. The iconographic depiction portrayed in Dikshitar's Kṛitī "Mamava Pattalhirama" is not found in any Rama temple in South India. It virtually tallies to a tee with the Rama Vīgraha worshipped by Tyagaraja. It is said that Dikshitar sang this Kṛitī in Raga Manirangu at the time of Harathi, when he visited Tyagaraja's house at Tiruvaiyaru. Reciprocally, Tyagaraja is said to have rendered the Kṛitī "Vara shikhi Vachana" in Raga Supradhepa, when he visited Dikshitar's camp at Tiruvaiyaru. There is ground to construe that they did meet each other.
2. A section of Tanjavur-based Rasikas stated that Tyagaraja liked Dikshitar's Kṛitī in Raga Nayaki, "Ranganayakam. Chavayacham" so much, that he would ask for repetitive rendition thereof. Curiously, the three Dikshitar Kṛitis in Raga Nayaki relate to Tanjavur, Tiruvaiyaru and Srirangam - all along the Kaveri chord. Was Dikshitar engrossed in

Raga Nayaki in that period. It is said that Dikshitar implored Tyagaraja to sing in Raga Nayaki — which manifested as "Nee Bhajana gana rasikula nenendu gaanavaa", "What can I sing in front of eminent Rasikas"?

3. Of course, we do have the customary comparative calumny. Dikshitar's disciples are said to have come to Tiruvaiyaru and to have bragged about the efficacy of the Navagraha Kritis composed by their master, to which Tyagaraja is said to have given a stinging reply in the form of the Kirti — "Graha balamemi Siri Raima anugraha balame balamu".

This version is given by Sri A. S. Panchapakesha Iyer in one of his publications.

CB.

#### TYAGARAJA AND SHYAMA SHASTRI

1. There is a view that Subbaraya Shastri became a disciple of Tyagaraja. However, the biography by Venkataramana Bhagavata does not substantiate this view.
2. As usual, the tyranny of the Tyagarajophiles churns out inexactitudes. When Shyama Shastri met Tyagaraja, he is supposed to have sung "Durusuga nee Krupa" (Saveri) on hearing which, Tyagaraja is said to have chided Shyama Shastri to have asked

Devi to grant an "Aroga Druda Jyastha". The tail-piece is that Shyama Shastri is said to have given up singing that Kriti on being rebuked by Tyagaraja... *de rois n'a dois pas de fautes* - The King can do no wrong. Tyagaraja can chide Shyama Shastri, who was quite elder to him!

CC

### DIKSHITAR AND SHYAMA SHASTRI

Dikshitar did live in Tanjavur for nearly two years - at which time, the Tanjore quartette became his disciples. He must have gone to the East Main Street and met Shyama Shastri many times.

Fortunately, we do not have to listen to stories. Proof that they did meet is found in a Tana-Varna in Raga Sri Ranjani, with four swara passages. One passage is said to have been composed by Chinmaswami Dikshitar, the next by Shyama Shastri, the third by Muttuswami Dikshitar and the fourth by Baluswami Dikshitar. This information has been authenticated by Subbarama Dikshitar. The notation of this Varnam is available.

Thoughts provoke speech and music. Speech is the domain of words, music is the realm of aesthetic sounds. However, words are not devoid of aesthetics. Some words, called onomatopoeia, articulate the audio-characteristics too; examples are "crack", "thunder", "gurgling" and so on. The inherent inadequacy between words and sounds is reflective of the gap between theory and practice, Lakshana and Lakshya. A musical system will be devoid of regulation if the Lakshana part was absent. The delicate balance between dominant Lakshya and essential Lakshana should and shall be the guideline for presentations like the proposed one.

Comparison is inevitably relative; the dictionary definition is "estimate by contrast with another object". A comparison between unequal objects can tend to be odious. Analytical objectivity allows comparison between compatible objects or characters. At the outset, let us accept, without reservation, equality or atleast comparability amongst Shyama Shastri, Muttuswami Dikshitar and Tyagarajaswami. The primary function of research should be to compare and contrast the musical facts of a group of three prodigious composers - called collectively, "The Trinity".

Reasons for comparison are:

- i. They were contemporaneous and comparison will not be anachronistic.
- ii. They followed different patterns of Lakshana and yet composed comparable compositions.
- iii. Unlike the precedent Haridagas, music was accorded importance over devotion, in the case of the Trinity. There was a satisfactory

amalgamation of Bhakti and Sangeeta.

- iv. The essential compositional structure adopted by them was similar - though each composer produced a divergent but unique type of composition - like the Sankeertanas of Tyagaraja, the Swarajatis of Shyama Shastri and the Samashti Charana kritis of Dikshitar.
- v. The medium of expression, the languages used. Sanskrit is common to all three, Telugu to two and Tamil exclusive to one composer.

Quantum is no criterion: Tyagarajaswami's output was ten times as much as that of Shyama Shastri and nearly double that of Dikshitar. It is just unbelievable that there were 4,75,000 compositions by Puramdara Dasa. Pachimiriyam Adiyappaiah is rated amongst great composers for a solitary "Varnam" and Lingaraj Urs for a single Kritis.

The scope of comparison is vast. One method will be a Matu-Dhatu analysis. A second way is the Bhava-Raga-Tala method. A three-fold analysis is Trayee-Mayee. Another method is 'Chaturmukhi' - Bhasha, Bhava, Raga and Tala. We restrict our presentation only to the Raga aspect amongst the compositions of the Trinity. Even here, we take commonality as the basis. In other words, the primary effort will be to identify Ragas common to the compositions of the Trinity.

There are 26 Ragas in which we have atleast one composition by each member of the Trinity. We have eschewed the quantitative criterion. Hence, we

present them in the conventional classification order followed in Raga-Vargeekarana.

No.	Raga	Compositions by			Total
		Tyaga- raja	Dikshi- tar	Shyama- shastri	
1.	Todi	30	9	4	43
2.	Dhanyashi	7	5	1	13
3.	Punnagevarali	12	2	3	17
4.	Ahiri	4	2	1	7
5.	Saveri	19	2	5	26
6.	Gowlipantu	5	1	3	9
7.	Lalita	1	2	1	4
8.	Pfraz	1	5	4	10
9.	Saurashtra	16	3	1	20
10.	Bhairavi	19	7	3	29
11.	Anandabhairavi	3	7	7	17
12.	Mukhari	10	3	1	14
13.	Shri	3	6	1	10
14.	Madhyamavati	16	4	3	23
15.	Kedaragowla	13	4	1	18
16.	Yadukulakhamboji	12	3	1	16
17.	Khamboji	7	7	1	15
18.	Natakurinji	2	5	1	8
19.	Shankarabharanam	29	10	2	41
20.	Arabhi	14	8	1	23
21.	Begada	10	3	3	16
22.	Neelambari	6	4	1	11
23.	Nata	2	2	1	5
24.	Varali	14	3	2	19
25.	Poorvikalyani	2	5	2	9
27.	Kalyani	21	12	9	42
		278	124	63	465



Reetigowla has to be excluded from this list, as Deekshitar's version is a derivative of the 20th Melakarta with Shuddha Dhavivata and Tyagaraja's version is a derivative of the 22nd Melakarta with Chatushruti Dhaivata. It is by accident, aberration, that one Shyama Shastri Kṛiti is being rendered in Reetigowla. The original tune was in Padma Raga, also known as Shuddha Dhaivata Abheri.

-----  
NINNUVINA MARIGALADA  
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We must note that 465 compositions in these 26 Ragas represent about 34.5% of the total output of the Trinity. The compositional ratio is 12:6:1, taking in serial order, Tyagaraja, Dikshitar and Shyama Shastri respectively. The commonality ratio is 4:2:1 or 12:6:3 - mainly by virtue of inclusion of almost all compositions of Shyama Shastri.

Some interesting factors are:-

1. In terms of output, Tyagaraja's compositions dominate 20 Ragas, Dikshitar's in four.
2. In Khamboji Raga, honours are shared evenly by Tyagaraja and Dikshitar, with seven compositions each.
3. The myth of mastery over or exclusivity in respect of Ananda Bhairavi, accorded to Shyama Shastri, is invalidated. We find seven compositions of Dikshitar to match the seven compositions of Shyama Shastri.
4. In 13 Ragas, inclusion comes about by virtue of a solitary composition of Shyama Shastri. Two Ragas get included by virtue of a single composition of Tyagaraja, Gowlipantu's inclusion

is facilitated by means of a solitary composition of Dikshitar.

5. The highest output is in popular rakti oriented Melakartas. Upanga and Bhashanga Ragas are covered. Commonality is limited to three Prati-Madhyama Ragas.
6. Tyagaraja's highest output is in Todi. The maximum number of Dikshitar Kritis in any Raga is in Kalyani. Shankarabharanam follows suit closely. Shyama Shastri's seven compositions are in Raga Ananda Bhairavi.

Ragas like Kalkada, Jamaranjani and Jaganmohini are common to the compositions of Tyagaraja and Shyama Shastri - but there is no Dikshitar Kritis in these Ragas. We can compile, with some allowance, a common list between Tyagaraja and Dikshitar - Kanakangai, Ganamoorti, Manoranjani, Asaveri, Dhenuka, Kokilapriya, Roopavati, Vasanta Bhairavi, Mayamalava Gowla, Bowli, Gowla, Nadamamakriya, Revagupti, Takka, Chakravaka, Sooryakanta, Thankaradhwani, Hindola, Hindola Vasanta, Marga Hindola, Ahiri, Ghanta, Mukhari, Gurjari, KiranaVali, Abhogi, Brundavana Saranga, Manirangu, Malavashi, Darbar, Devamanohari, Nayaki, Sahana, Sri Ranjani, Usheni, Gowri Manohari, Cherukeshi, Anandha<sup>0</sup>i, Balahansa, Chayatarangini, Shuddha Saveri, Narayana Gowla, Athana, Ishamanohari, Kannada, Khamas, Soratti, Hamsadhwani, Narayani, Kurinji, Sama, Bilahari, Devagandhari, Kedara, Poorna Chandrika, Saraswati Manohari, Gangeyabhooshani, Nabhomani, Pantuvarali, Rama Manohari, Shanmukhapriya, Simhendramadhyasa, Vachaspati, Hamvir Kalyani, Mohana, Saranga and Yamuna Kalyani - these are the 68 Ragas common to

Tyagaraja and Dikshitar in which there is no composition of Shyama Shastri. The only Raga common to Dikshitar and Shyama Shastri, in which there is no Tyagaraja Kriti is Maanji.

We will take up some Ragas for examination. In Raga Lalita, there is a high degree of conceptual similarity in the compositions of the Trinity. The solitary kritis of Tyagaraja and Shyama Shastri have near similar passages with the two kritis of Dikshitar.

-----  
 "NINJU VINA.....LALITA" "VATATMAJA SOMMITRI.....  
 TANDRI" "SHEETA KIRANA.....LALITAM"  
 -----

Gowlipantu provides a contrast. Originally, none of the Tyagaraja kritis employed the prati-Madhyama Swara.. Such usage is a recent development and infiltration. The general consensus of Tyagarajophiles is that the Prati-Madhyama need not be used. Omission of the Prati-Madhyama is the hall-mark of the Dikshitar School. Emphasis of the Prati-Madhyama is the tradition of the Shyama Shastri School. This is sought to be clarified by the rendition of passages from two kritis of Dikshitar and Shyama Shastri.

-----  
 "YADAVA VAMSHA.....HARE" (KRISHNANANDA)(MISHRA CHAPU)  
 -----  
 "KANITA PHALATTAI.....BEDAYMA" (TARUNAM BEDAYMA)(ADI)  
 -----

Saveri is a Rakiti Raga in which we find a lot of common features. There are:-

1. All three composers have preferred expansive rendition only in the Madhya Sthayi range.

2. None of these composers have ventured beyond the Gandhara Swara in the Tara Sthayi range. This appears to be a conventional restriction, not necessarily in vogue nowadays. There are delectable passages in Saveri Raga, even beyond the Tarasthaji Gandhara.

-----  
TWO PASSAGES FROM SHARADAMBIKE (SAVERI)  
-----

3. All have preferred a brief emphasis on passages in the Mandara Sthayi range.
4. Special prayogas like "Dha-ri-sa" "Gari-sa-da" "Ri-Ni-Dha-Ma-ga-ri" "Sa-ri-sa-pa-ma" are amply found in the compositions of the Trinity.

Brief extracts of comparative nature are presented now:

-----  
"KAASAASI LENI.....MAYA" (TYAGARAJA)  
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-----  
"SMERANANA SEVAKA....MURARE (DIKSHITAR)  
-----

-----  
"SHYAMAKALISHNA...SADARTHI BHANJANA SHEELE"  
(SHYAMA SHASTRI)  
-----

Let us delve on the Raga Dhanyashi. The conceptual similarity is striking. We choose to highlight some passages where emphasis is on the special usage of the Nishada Swara.

-----  
"INDU VADANA....BHAKULA TILAKA" (TYAGARAJA)  
-----

-----  
"SHARADA RAMA...PARADEVATA" (DIKSHITAR)  
-----

-----  
"GANA VINODINI...YOGHANA" (SHYAMA SHASTRI)  
-----

Excluding the thirty five Nottu-Swara Sahityas of Dikshitar, we have fortyone compositions by the Trinity in Raga Shankarabharana.

A histogram analysis was done by us, covering the range from the Mandhara Panchama Swara to the Tarasthayi Panchama Dwara. The frequency of occurrence of each swara is indicative of the concept and treatment of this Raga.

In compositions of Tyagarajaswami like "Eduta Nilachite", "Sundareswarani", "Manasu Swadhina" and "Patipalaya", the Panchama and Tara Shadja Swaras dominate. Preponderance of the Gandhara Swara, a characteristic feature of this Raga, can be seen in compositions like "Swara Raga Sudha", "Varaleela Gana", "Gata Moha" and "Emi Neramu". The Nishada Swara is accentuated in kritis like "Vallagadanaka" and "Ivaraku joochina". The kriti "Vishnavahana" is outstanding for the presence of Tarasthayi Rishabha Swara. Tyagaraja's kritis can be grouped as follows:-

a. Kritis mainly in Madhya Sthayi with extensions to Tarasthayi; "Manasu Swadhina", "Buddhi Radu", "Eduta Nilachite", "Sundareswarani".

b. Kritis positively spread over two octaves. "Mariyada", "Rama Sri Rama", "Sitapati" and "Vishnavahana".

c. Kritis without Mandarasthayi passages: "Pahi Rama", "Sitapati", "Shambho Siva".

d. Kritis with positive passages in Mandarasthayi: "Swara Raga", "Emi Neramu", "Evidhamulaina", "Vallagadanaka".

e. Kritis with dominance of Tarasthayi Swaras "Endukichalemu", "Patipalaya".

The Panchama and Tara Shadja Swaras dominate Dikshitar's compositions like "Sundareswaraya", "Sadashivam Upasmahe", "Nagalingam" and "Dakshinamoorte". The Gandhara Swara Dominates "Gurumoorte Bhahukeerte". The

...and "Sri Kamalambikaya" tends to the Mandara Sthayi.

In the two kritis of Shyama Shastri the basic Shadja, Panchama and Tara Shadja account for 42% of the swaras used. Thus, there is conceptual similarity amongst the Trinity. However, the two kritis of Shyama Shastri show divergent trends. "Saroja Oala Netri" moves more towards the Tara Sthayi. The sobriety or vishranti of Raga Shankarabharama is well seen in "Devi Meenaretri" - but there is an unequal distribution of Swaras and dominance of notes of the lower octave.

There are passages with identical musical content; "Aa jannam...rahitulaku"; "badari vana...Sahita".

A Swara analysis will read as follows:-

<u>COMPOSER</u>	<u>PERCENTAGE OCCURENCE OF SWARAS IN COMPOSITIONS</u>						
	Sa	Ri	Ga	Ma	Pa	Oha	Ni
Tyagaraja	20	15	14.6	11.6	17.1	11.5	10.2
Oikshitar	20	9.9	13.4	15.4	20.9	10.4	10.0
Shyama Shastri	20.7	12.7	15.1	13.7	17.9	11.0	8.9

Dikshitar and Shyama Shastri prefer "ma-pa-dha" to Tyagaraja Swami's choice of "Sa-ri-ga".

If a range-wise analysis is done, we get;

<u>COMPOSER</u>	<u>PERCENTAGE OCCURENCE OF NOTES OF AN OCTAVE</u>			
	MANDHARA	POORVAMADHYA	UTTARAMADHYA	TARA
Tyagaraja	4.5	49.6	38.8	7.1
Dikshitar	4.7	43.3	42.3	9.7
Shyama Shastri	8.5	48.5	37.8	5.2

The concept of Shankarabharama, especially in the Poorvabhaga of the Madhya Sthayi is identical,

Dikshitar prefers the uttara bhaga and the Tara Sthayi. Shyama Shastri prefers the Mandara Sthayi. Two outstanding kritis with pyramid-like histogrammatic structures and equal distribution of swaras are Tyagaraja's "Eni Neramu" and Dikshitar's "Dakshinamoorte" and "Sri Kamalambikaya". We present portions of these compositions.

-----  
 "ENI NERAMU" (PALLAVI AND ANUPALLAVI)  
 -----

-----  
 "SRI KAMALAMBIKAYA" (CHARANA AND PALLAVI)  
 -----

Kedaragowla Raga is another case of identical Tristhayi concept. In this case the Audava nature of the Arohana brings about by compulsion, the need for uniformity in composition. What surprises us is the approach of "Sa-ri-ma-ga-ri" in the Tara Sthayi and the marginal inclusion into the Mandhara Sthayi.

-----  
 "NINNATANU...JALAVAYYA" (TYAGARAJA)  
 -----

-----  
 "MOOLADHARA..JAGADAMBIKAYAI" (DIKSHITAR)  
 -----

-----  
 "NIRADHARANA..WITH CHITTASWARA" (SHYAMA SHASTRI)  
 -----

Many may recall the Mandhara Sthayi passages in "Saraguna Palimpa". Compare that with Mandarasthayi passages in Dikshitar's Kritis. There has been significant influence of Dikshitar on Ramanathapuram Srinivasa Iyengar.

In case of Kritis in Sri-Raga, it would be of interest to know that while "Ri-ga-ri-sa" prayoga is common to the three composers, "pa-dha-ni-pa-ma" is near-exclusive to Dikshitar's compositions.

Ananda Bhairavi Raga presents an interesting case-study. By tradition, it was originally an Upanga Raga which later became a Bhashanga Raga by

Scholars opine that the Antara-Gandhara Swara is an import into this Raga, from folk-music. The subsequent addition of Kakali Nishada made it pointedly folk-music oriented. This is seen in the rendition of Devaranamas:

-----  
 BRAUDHA VAIDYANA  
 -----

Pure Ananda Bhairavi is without Antara-Gandhara. We may note that no Dikshitar Kritis, in this Raga, admits Antara Gandhara. Of the three Tyagaraja Kritis, Antara Gandhara is used only in one Kritis. "Ksheerasagara" and "Neeke Teliyakapobe" do not ~~an~~ have Antara Gandhara. A Divyanama Senkeertana has this usage:

-----  
 RAMA RAMA (TYAGARAJA)  
 -----

A lofty jump, the mere sounding of the swaras sa-pa-sa will remind cogniscenti and connoisseurs of only two Ragas-"Huseni" and "Ananda Bhairavi". Dikshitar and Shyama Shastri have delicately employed this Prayoga in their compositions.

-----  
 DANDAYUDHAPANNA (PALLAVI & ANUPALLAVI)  
 -----

-----  
 PAHI SAI GIRIPAJA (PALLAVI & ANUPALLAVI)  
 -----

The Antara Gandhara is stressed in the chittaswara passages of Shyama Shastri's Kritis, "O Jagadamba" and "Marivere". Its usage is found even in a varnam by Shyama Shastri. This Raga could be Shyama Shastri's forte but there is no exclusivity. There are seven Kritis by Dikshitar to match seven by Shyama Shastri.

Time constraint precludes in-depth examination, or even cursory reference to all Ragas mentioned as common



to the compositions of the Trinity.

We will take up two Prati-Madhyama Ragas. Poorvi-Kalyani or Gamakakriya. "Ghana Mosaga Rada" is an aberrated version, though included. We have "Pari-poorva Kama" and "Paraboka Sadhana" of Tyagaraja. Shyama Shastri's compositions are "Ninnuvina mari" and "Enneramun nin nanam". True to the name, Gamakas abound in compositions of this Raga.

-----  
 "PARAMAKARUNIKOTTAMA..NAMA" (TYAGARAJA)  
 -----  
 "OMKARAROOPAM...PRADAM" (DIKSHITAR)  
 -----  
 "PANNAGA BHOOSHANUDAINA..BROCHUTAKU"(SHASTRI)  
 -----

Dry musicology, now in vogue, flaunts the term "Sarvaswara Gamka Varika Raga". Musicologists state that in such Ragas, no particular swaras can singularly or jointly characterise a Raga. Kalyani is one such sarvaswara - Gamaka-Varika Raga. This concept runs totally against the Jeeva-Swara concept. Further, if this concept is valid, logistically all swaras should be on par. Their incidence in usage, give and take a few points should be around 14%each. Examining 30 kritis in Kalyani, the percentage - usage of swaras of the three composers works out as follows, which is very interesting.

COMPOSER	PERCENTAGE USAGE OF SWARAS IN COMPOSITIONS						
	Sa	RI	Ga	Ma	Pa	Dha	Ni
Tyagaraja	19.3	14.3	12.7	9.6	15.8	15.3	13.0
Dikshitar	17.9	14.5	16.2	8.2	15.3	12.6	12.6
Shyama Shastri	16.4	15.5	17.3	11.0	16.2	10.0	10.0

Figures for Tyagaraja and Dikshitar show such proximity and uniformity that the Sarvaswara theory

Rishabha and Gandhara in that order. Shyama Shastri uses Gandhara, Shadja, Panchama and Rishabha. Dikshitar with more uniformity uses Shadja Gandhara, Panchama and Rishabha. For the Rishabha and Panchama Swaras, Tyagaraja and Dikshitar follow a pattern. His use of Gandhara is via-media; so is also his use of Kakali Nishada and Dhaivata. Thus, Dikshitar's concept is a synthesis of those of Tyagaraja and Shastri. The unique character of Dikshitar's Kalyani is the minimal usage of Prati-madhyama. The kriti, "Kamalambam Bhajare" has a score of only 5.7% for the Prati-Madhyama and is the lowest. Hence the speciality of this composition. This proves two facts:

1. Raga Kalyani has its inherent and own Swaroopa Lakshna and is not Shankarabharana with modified Madhyama.
2. There need not be an overdose of Prati-Madhyama in Raga Kalyani. There is no loss of aesthetics caused by reduction in the Prati-Madhyama Swasa.

Illustrations from the Trinity's compositions follow:

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NININJA VELASINA (PALLAVI AND ANUPALLAVI) -----  
-----  
RAVE PARVATARAJAKUMARI (ANUPALLAVI & PALLAVI) -----  
-----  
KAMALAMBAM BHAJARE (ANUPALLAVI & PALLAVI) -----  
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We are constrained to foreclose our presentation here due to constraint and paucity of time. We have ventured to present only samples. This presentation is only an illustration, an introduction to the subject of commonality in the conceptions of three Trinitarian composers. The scope for research is vast and considerable effort is called for.

Materialism or Eternity is composed of three inherent gunas. "RAJOJUSHE..NAMAHA". Karnatic music, the music of Bharata is also Trayeemayee. We conclude with a tribute to the three great composers:

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SAHASA SANGEETA (SHANKARABHARANA)  
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## Shāktā References In Karnatic Music

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V. V. Sriyasha

### I. PREFACE

Any religious concept or movement is characterised by three distinct entities-morality, metaphysics and theology. Hindu Theology, the intellectual climax of metaphysical speculation, is described by William Jones, as, 'with a wonderful structure, more perfect than Greek; more copious than Latin and more exquisitely refined than either'. The main reason for the apparent devaluation of Hindu theology is the syntax of the canonical medium of expression - Sanskrit. This language, with its inordinate love of nouns and adjectival compounds, with its penchant for inflectional intricacy, including the creation of compound words encapsulating richness of meaning, with its phenomenal capacity of abbreviation, its luxuriance of synonyms and overdose of ornamentation, has proved to be a nett liability. In Hinduism, we do discern the inter-twining of theology and metaphysics - primacy being accorded to the latter. The basis of Hindu metaphysics can be found in the aphorisms on the Ultimate Reality, the Brahma Sotras. A Sootra or aphorism is defined in the Padma-Purana as: '*Alpāksharam asandigdham sāravat vishado mukham Asto bhavana madhyastam, sootram sootravidam viduhu*'. An aphorism should be very brief, have topical continuity, be placed in the right position and be capable of wide interpretation.

It is the multiplicity of interpretations that manifested as many theologies. Theology stands conditioned by the response to the fundamental question whether the Ultimate Truth is singular or multiple. Hinduism admits three responses, the trichotomy:

- (i) Difference is real, identity unreal (theology of Dualism and Difference)
- (ii) Identity is real, difference unreal (theology of Monism and Identity)
- (iii) Difference and Identity, both are real (Theology of difference in identity)

A classic example of unitary concept vis a vis plural perception. Codification and classification of metaphysics led to the earlier six schools of thought:

Sāṅkhya	(Discrimination)
Yoga	(Intuitionism)
Nyāya	(Logicism)
Vaisheshika	(Atomism)
Meemāṃsa	(Ritualism)
Veśānta	(Spiritualism)

The aim was to portray the Supreme Reality and the state of deliverance from human bondage. Conceptually, the presentations were of the Impersonal Absolute and of a Personalised Godhead. The Impersonal Absolute was called Brahman and the Personalised Godhead, Ishwara. The state of liberation was *Nirvāṇa* or *Mukti*. Hindu Theology did not remain static. In passage of time, values and ideals did vary. Acceptance of a Personalised Godhead apart, new theologies were evolved, combining features of the six schools, mentioned here above. Once again, we find six schools amongst those which accepted personalisation of Reality. They are :

Shaiva	(worship of Shiva)
Vaishnava	(worship of Vishnu)
Shākta	(worship of Shakti)
Koṃmāra	(worship of Kumāra)
Gāṇāpatya	(worship of Gaṇapati)
Sōra	(worship of Soorya)

An ancient adage says :

‘Shaivam cha vaiṣṇavam śhāktam, Koṃmaram Vaināyakam tathā  
Skandāmscha bhakti mārgascha, darśanāni śhadevali’.

Shākta is one of these six schools of thought. Initially, there was absolute reliance on the contents, the revelations and the textual authority of the Vedas and the Upanishads. Vedic scriptures accentuated the efficacy of Mantras. A Mantra is a prayer, an incantation, set to a mystical metre and audio-frequency, the proper utterance of which could harness and regulate natural and vital forces in such a manner as to lead the practitioner to the Ultimate Truth. We recall the saying :

‘*Daivādheenam jagat sarvam, mantrādheenam tu śhaivatam*’.

A Mantra uplifts the mental niveau :

‘*Manasū trāyati iti mantraha*’

Contrary to the Māntric method, there were also Tāntric schools which opted for reliance on non-vedic texts like the Purāṇās, where emphasis deives on mysticism, ritualism and physio-psychic discipline. Symbolism was considered superior, in Tāntric schools. Symbolism encompassed the following :

Effluence (*Prasāda*), Vital Force (*Prāṇa*), Faith (*Bhāva*), Motion (Chara), desire (*ishṭa*), Observance (āchara) and practice (*Nyāsa*).

Tantra was deemed as the left-handed way, Vāma-Mārga and Mantra

as the right-handed way, Dākshinātya Marga. It would be erroneous to construe absolute insulation between these two ways. Dākshinātya accepted a limited amount of symbolism like the *anga-nyāsa* or *kara-nyāsa* and *Vāma-Mārga* also admitted utterance of Mantras, albeit of non-vedic origin.

Sākta and Shiva veered towards Tantra. Vaishnava and Gānāpatya were Mantra-oriented. Sowra shows both facets. We are unable to comment on Kōvināra, now virtually extinct.

The concept of Monoism or Advaita was successfully expounded and established by Gauḍapāda and Shankarācharya and expanded subsequently by Prakāśhātana, Śrī Harsha and Madhusoodhana Saraswati. The impact of Advaita was so profound that many theologies were compelled to absorb the tenets of monoism. Shākta was no exception. Only Madhva's Dualism stoutly resisted Advaita's power of intellectual solvency through superb intellectualism.

## 11. Shākta Theology

Shākta, is worship of Shakti. The early Shākta theology attributed everything to a supreme feminine power. It was not a concept of Mother Nature in a benign manner and theology appears to be both violent and virulent. Energy was identified as Kālī, the dreaded force and twelve categories were evolved :

- Kālī of Creation (Srishti Kālī)
- Kālī of experience (Rakta Kālī)
- Kālī of de-stabilisation (Stithi Nāsha Kālī)
- Kālī of termination of experience (Yama Kālī)
- Kālī of destruction (Samhara Kālī)
- Kālī of death (Mrityu - Kālī)
- Kālī of Unification of faculties (Mārtanda Kālī)
- Kālī of removal of egoism (Paramārka Kālī)
- Kālī of merger of the spirit and wisdom (Kālānala Rudra - Kālī)
- Kālī of merger of wisdom with energy (Mahā Kāla Kālī)
- Kālī of fear (Rudra Kālī)
- Kālī of merger of energy into the Supreme Form (Mahā-Bhairava-Chanda-Ugra-Aghora Kālī)

It is indeed interesting to note the progression in this classification and the reference to Bhairava, a Saivaite form in the twelfth form of Kālī. Adequate authority in Puranās, to support this classification, is presently unavailable. We have to note the nexus between Shiva and Kālī and conclude that there was a finite Shaivaite element in the primeval Shākta form. This

form did not appeal much and required some temperance, some theological annealing to convert an absolutely destructive Kali in to Bhadra-Kālī. This transformation was achieved through the euphemistic suppression of Kālī by Shiva. Mahā-Kāleshwara tamed Rudra-Kālī in to Bhadra-Kālī.

The Shākta cult, as known today, is an ancilliary, a derivative, an off-shoot of Shaiva-Siddhanta. There appears to be ample theological transplantation from Shaiva-Siddhanta in to Shākta. It is considered expedient to delve on the transformatory evolution of the Shakta Cult, which, per-se, necessitates some presentation of the Shaiva-Siddhānta.

### III Shaiva Siddhānta

Shaiva Siddhānta is essentially a theology of Difference, though, in the passage of time, copious percolation of the tenets of theology of Identity, Advaita, has taken place. It appears to be a derivative of the precedent school of theology called Pāshupata. Most of Pāshupata literature is lost to posterity and only references are available. Pāshupata was dualist and differential in nature and is called Pastoralism - a concept which can be found in antecedent christianity. It adopted doctrines of the Sāṅkhya school to a great extent and cited five basic factor :

- (i) Cause
- (ii) Effect
- (iii) Union
- (iv) Ritual Behaviour
- (v) Cessation of pain.

Pāshupata was highly non-Vedic and one of the earliest exponents Lakulishā, adopted the emanationalist and evolutive concepts of Samkhya Philosophy, to create a trichotomy or a triangular concept of Pati (master) (identified as Shiva), Pashu (Beast) (the soul) and Pāsha (bond) (matter), corresponding to the Brahman, Chetana and Achetana factors of the Vedānta school. Pati is the author, the cause of creation, conservation, destruction and grace. He was called Kāraṇa. The effects, or Kārya, were Vidyā (sentieney), Pashu (the sentient) and Kalā (insentient). The union or conjunction between cause and effect, called Yoga, was either through activity (Kriyālakshana) or cessation of activity (Kriyoparamalakshana). Circumstantial or ritual behaviour Vidhi, is circumstantially conditioned and ordained, comprising of principal activity (pradhāna bhūta) and subsidiary activity (guna-anubhūta). Sentient beings, Pashu, are of two types - Niranjana (non-appetant) and Sānjana (appetant) types. Niranjana types are endowed with bheda-bhāva (faculty of cognitiveness), vidyā (sentieney) and

viveka (discrimination). Sānjana types are identified by Avidyā (insentieney), Aviveka (lack of discrimination) and Abodha (incognitiveness). Three internal faculties prove to be negative, called Antahkarana - Traya, they being Adhyāvasaya (intellect), Abhimāna (egoism) and Sankalpa (cogitancy). The function of five motor facilities (Karmendriya panchaka) and five perceptual facilities (Jñānendriya panchaka) are governed respectively by the five gross-elements (pancha bhootā) and five subtle elements (Tanmātra). Behaviour or Vidhi encompasses piety (Vrata), Prayer (japa), adoration (Namaskāra), perambulation (Pradakshina), Oblations (Upahāra), Chant (hdukkara), smearing of ash (Bhasma-Dhāraṇa), laughter (hasita) song (geeta) and dance (hitya). Cessation of pain was brought about by Omniscience (Sarvajñānātva), reflection (manana), Meditation (dhyana), analysis (vignāna), vision (darshana) and audition (shravana). Will, Knowledge and action are the basic powers of the Master (pati), highly reminiscent of the Upanishadic passage :

*“Sivābhāvikē jmaa bala Kriya cha”*

Scholars raised the question that mere cause and effect are insufficient, requiring identification of the source, force and effect. The source and force will have to be in a perpetual state of union. This theory, Emanationalism, stressed the force emanating from the source. Scholars like Shri Kumara and Aghora Shiva unsuccessfully attempted solutions. Resolution came about through Triadism, propounded by Somānanda and systematised by Abhinava Gupta, renowned author of “Tantrāloka”.

A passage from the Brihad - Āranyaka Upanishad (3:9:28) states that Brahman is knowledge and joy. Srikumāra avers that there is no distinction between these attributes :

*“Vignānam ānandam Brahma rātidārtuhu parāyanam tishtamānasya tadvidada iti”*

The cause Pati, is in eternal conjunction with the force.

Another Upanishadic passage speaks of the supposed-loneliness felt by the Pati, (1:4:3)

*“Sa val naiva renic, tasmād ekāki na ramate. Sa dwiteeyam nichhat. Sa haitāvanasa yatha stree punāmsow samparishvaktow”.*

He yearned for company and bifurcated Himself in to male and female portions, thus, commencing the procreative cycle. Similar references are found in the Mami-Smṛiti (1132). The Linga Purāna refers to the femininity



of the Supreme Lady. Shiva is Ardhanāreśhwara, a concept extended to the Linga-form of worship. Resolution was by the pronouncement of Shiva as the source, Shakti as the force and their eternal union as the truth. This doctrine, drawn from Shaiva-Siddhānta become the Kerb -stone of Shākta theology.

#### IV. Reformation of Shaiva and Shākta Theology

Buddhism and Jainism were movements which exerted profound pressure on Vedic and Tantric theologies. Madhya Desha, a region comprising of eastern Uttar Pradesh, Western Bihar and North-Eastern Madhya Pradesh was said to be a repository of Tāntric cults. "Yogini Hrudaya", a Tāntric scripture, describes grotesquely, practices which were in vogue in this region. Jayaratha, a commentator of Tāntālōka, states that Kashmir was festered by Tantric practitioners, which is duly substantiated by Maheshwarānanda, who also adds that such practices were unknown in South India. Intellectual independence produced literature like the Bhairava-Tantrās. The corpus of such Tāntric literature is lost, only aberration are available. Such action generated reaction. The Purānas, though non-Vedic in nature, aimed to be compendium of spirituality. Reaction occurred in the form of cleansing Purānās of Tantric-oriented passages. Expression of open hostility towards the Tantrās and Saiva-Siddhanta are found. The Koorma Purāna is openly critical of Tāntries and brands Pāshupatas, Kaulās and Kāpālikas as "Pāshandins" or heretics. Shankarācharya did face problems from Kāpālikās. He was requested by the ruler of Vidharba to curb the influence of Bhairava-Tantrās. King Yakshaka of Kashmir took emergency measures to contain Tāntries. The Varāha Purana Condemns Tāntries for their addiction of wine, women and meat.

Persecution, perforce, compelled Tantries and Shaiva-Siddhantins to reform themselves and measures were initiated for partial unification of Shaiva-Siddhanta and Shākta. Equal status was accorded to Shiva and Shakti. A new cult emerged, comprising of four groups. The Eastern group agreed to adopt and conserve Mudrās or symbolism. The Northern Group was assigned the task of collation and edition of Vidyā or scriptures. The western Group took up the subject of Mandalās or mystic symbols. The Southern Group accepted to revise the Mantrās or incantations. Four centres or peethas were established-Jālandhara Peetha (North), Poornagiri Peetha (west), Kāmaroopa Peetha (East) and Odyāna Peetha (south).

The Southern Group called "Dakshināmnāya", attempted radical transformation. They culled out and created the Devi-Bhāgvatha from the Brāhmānda Purana. A new doctrine, called Sri-Vidhyā, which was esoteric

and subtle, tolerant and cultured, refined and restrained, was propounded by this group. We cannot overlook the fact that the Shringeri Mutt is associated with the Dakshināmnyā group. The concept of union - "leena" was a given a logical look and the linga symbolised the union of Shiva and Shakti. Sri Vidya espoused the Truth as the unity of the source and the force. The feminine force was called Kāmeshwari and the masculine source was called Kāmeshwara.

The Mandala concept, from another school was accepted and ameliorated to form the Sri-Chakra Yoginis and Shaktis, elements of Mudra, were integrated into the Sri-Chakra.

In "Sowbhagyasudhā", the author, Amrutānanda, extolls the efficacy of the Mantras of Sri-Vidya :

"Idam eva Dakshināmnyāroopam, Shri-Kāmarāja Madhyaste raudrātunakastu rudrah kriyāmaya shaktir asya Rudrāni yugalam idam tārtyama beejam palayati paschimāmnyām".

The reformation, obviously, is antecedent to Shankaracharya. Al-Barauni of the 9th-10th century refers to the exodus of theological personnel from Kashmir. This reformation was much ahead of Maheswarānanda (13th Century A.D.) This reformation took place, perhaps, in the 11th Century A.D.

#### V Shri Vidyā

Shri Vidhyā accepted Adwaita to a large extent but not in entirety. In Vedānta, Brahman is said to be the creator, sustainer and destroyer of the Universe.

"Yado vā imaāna bhootāni jāyante, yena jūtāna jeevanti yat prayantya abhisamvishantī".

This statement can be true and acceptable only from the empirical stand point, Vyavahāra. It cannot be acceptable if visualised from the absolute stand point, Pāramārthika. The universe is superimposed on the Brahman. Reasoning that something which was non-existent at the beginning and which will not exist at the end cannot exist in the middle, the universe is non-existent.

As the universe had to be created and will cease to exist sometime, how can it ever be real?

"Ādvante cha yannāsti vartamāne api tattataha vitāto sadrushūh santo avitataha iva lakshitah" (Gaudapadākārika 11-6)

Creation or birth can, Per-se, take place only from something which is already born. Brahman, is unborn, is ever lasting. How can the universe be born of him? The birth of the universe is a deception caused by ignorance and illusion - Avidyā, Māya.

*“Satohi māyayā janna uchyate na tu tatvate tatvato jāyate yasya, jātam tasyahi jāyate”*. (Gandapadākārika 111-27)

In Shrividyā the Truth is timeless, formless attributeless and indefinable. Shri Vidyā digressed marginally from Adwaita, to the extent that the Absolute was not a solitary or singular entity; it was the unified combination of Shiva and Shakti. The apparently attributeless Nishkala Prakasha Shiva, has an inherent potential in Him, which is in no way different from Him. If Shiva is a source of illumination, Shakti is luminiscence - like the sun's rays being no different from the Sun. When in equilibrium, a static state, this Truth is realised. The Union of Shiva and Shakti, Kāmeshwara and Kāmeshwari, is called Kāma-Kalā. If the Sun's rays are reflected by a mirror, we see a spot of light, which we know is unreal; the reflection is untrue - the source is true. Maya, or illusion, causes the reflection.

The fundamental difference between Adwaita and Shri Vidyā is that superimposition is not accepted in Shri Vidyā.

Shiva is Sat-chit-ananda. His presence is at the epicentre of a circle. A circle has no beginning or an end, representing the Truth that be. Shakti is Chit and called Chidroopini. Chidroopini causes a lower potentiality, jada-shakti, the effect of which is the apparent universe or Prapancha, which is similar to the spot of sunlight reflected in the mirror, consideration of the reflection as distant from the source is incorrect. Yet, we do so. Hence, it is Avidyā Prapancha. If construed only as a reflection of the source, it is Vidyā-prapancha. The discriminatory knowledge distinguishing this difference is Shri-Vidyā or Akhadakāra-Vritti. Kama-Kala concept is the corner-stone of Shri Vidyā.

The first alphabet of Sanskrit is 'a' and the last is 'ha'. when 'a' combines with 'ha' it causes 'aham' or self-realisation. The first alphabet called Akshara, connotes Shiva. 'Ha' symbolises Shakti. The union occurs at an epicentral spot, called the Mahā-Bindu or Mishra-Bindu.

This union is not forever static, it can be dynamic, as well. Dynamism comprises of expansion and contraction, called "Mahāpeetha".

*“Moolābhida mahāpeetha sankocha pravikāsayoh Brahmādyanā-shritāntānam chinrite srushtisamhati”* (Tantrālok : 6-186-7)

During outward movement away from the epicentre, Māya dominates and there is plural perception. Inward movement towards the epicentre signifies unifocal perception. Expansion or outward movement is called

Vikāsa and contraction is called Sankocha. Intellect, in the inward move, is in a state called Chaitanya. The state of equilibrium is Nirvishesha Chaitanya or Kaivalya.

To signify the unity of Shiva-Shakti, the focal point is said to be a blend of two hues. Shiva is white, Shweta and Shakti is light-red, or Aruna. Hence, the spot is called - Mishra Bindu.

We should observe that Kālī depictions are gone and that the portrait of Kāmeshwari is unique. She is pleasant to be-hold, like the rising sun; yet is as brilliant like a million flashes of lightning. She appears to be passionate but suppresses passions. Sometimes she is perceived as a young girl Kumari, who blossoms to be the epitome of beauty, Tripurasundari. She is as pure as translucent crystal. Her grace and will destroys cycles of supposed birth and death. She is Kulayogini and accepts the Kauḷa method of worship. She resides in a garden on the Northern side of the Malini mountain called Kalpa-Vātika. Kāmeshwari is described by the twelve lettered mantra, vidya, or by the sixteen- lettered mantra, Shodasha-Akshari. She is attended to by twelve Goddesses (substituting the Kālī forms) and also served by Vāgeshwari, Tripurā and Bhagamalini - they being manifestations of Her powers. Lesser manifestations are Nityās, Yoginis and Shaktis. Only she manifests herself; Shiva does not. This is the substance of Shri-Vidya.

## VI Shri Chakra

Shri Vidyā approves 'Mandalas' or mystic symbols and prescribes worship of a Chakra, Shri Chakra, which is an esoteric depiction with a complex structure comprising of nine stages, with triangular, rectangular and circular patterns. It indicates progress from the mundane to the divine state. It is a laudable attempt to portray the abstract.

The outermost structure or periphery, is a square, with three lines. The outermost line is of white colour, The middle red and the inner line yellow. The outermost line symbolises ten faculties required to be imbibed for realisation and are called Siddhis. They are Animā (contraction to atomic stature), Laghimā (weightlessness), Mahimā (power to expand), Ishitva (Omnipresence), Vashitva (power of attract), Prākānya (will power), Bhukti (power to consume), Ieccha (fulfillment of desires), Prāpti (attainment) and Sarva-Kāma (all encompassing equanimity). The central line is symbolic of eight manifestations of Shakti, posited in the eight cardinal directions - Brāhmī, Māheshwari, Kowmāri, Vaishnāvi, Vārāhi, Māhendri, Chamundi and Mahālakshmi. The inner yellow line stands for the ten Mudrā-Shaktis of Shri Vidyā - Sarvavidravini, Sarvākarshini, Sarvavashankari, Sarvonmāḍini, Sarvasankshobini, Sarvakheehari, Sarvabeeja, Sarvayoni, Sarvāsha and Sarva-trikhanda. These peripheral lines are collectively called

Bhoo-pura. In Tantra, this area is called the Trailokya Mohana Chakra.

Each area or sub-chakra within the shri Chakra has distinct features, formats and functionalism - seen in the inward movement. The second area is within a circular enclosure within which sixteen lotus petals are present. The votive force enshrined in these sixteen petals are forces of attraction, they being Buddhi-Ākarshini, Ahankara - Ākarshini, Shabda - Ākarshini, Sparsha - Ākarshini, Roopa-Ākarshini, Smriti-Ākarshini, Gandha-Ākarshini, Chitta-Ākarshini, Dhairya-Ākarshini, Smarana-Ākarshini, Nāma-Ākarshini, Beeja-Ākarshini, Ātma-Ākarshini, Amruta-Ākarshini, Shareera-Ākarshini and Gupta Yogini. These forces cover the functions of both Gnana-Indriyas and Karma-Indriyas. Human faculties get sublimated here. The second sub-chakra is the Sarvāsha-Paripooraka-Chakra.

The third Chakra with eight lotus petals has powers of the eight Bhairavas-Ashtamoorti - consecrated there. The eight forces present here are : Ananga-Kusuma, Ananga-Mekhala, Ananga-Madana, Ananga-Madāntara, Ananga-Rekha, Ananga-Vegini, Ananga-Ankusha and Ananga-Malini. The prefix 'Ananga' symbolises corporeal dissociation or the release of materialistic sheath. This area is the Sarva Samkshaobana Chakra.

The fourth area is a maze, with fourteen triangles, symbolising fourteen worlds of the universe - Chaturdasha - Bhuvana. Shaktis of this Chakra are Sarva-Samkshobhini, Sarva-Vidravini, Sarvākarshini, Sarvāhlāadini, Sarva-Sammohini, Sarva-sthambini, Sarva-jrumbini, Sarva-vashankari, Sarvonmāadini, Sarva-arthasāadini, Sarva-sampatti - Paripoorani, Sarva-mantra-maya, Sarva-dvandva-kshayankari. Passage through this place means that a soul transcends the universe, in its ascent to the Truth. All conflict and duality is destroyed here - note the presence of dvandva - kshayankari.

Further inward progress is via an area with ten outward - pointing triangles, called the Bahir-dashāra-Chakra. These triangles contain the essence of the ten incarnations of Vishnu - incarnations being depiction of Absolute. The first distant contact with the Absolute occurs here. Shaktis operating here, are Sarva- siddhi pradā, Sarva-samput-pradā, Sarva-priyankari, Sarva-mangalakari, Sarva-Kāma-pradā, Sarva-duhkha vimochini, Sarva-mrutyu-prashamani, Sarva-vighna-nivarini, Sarva-anga-sundari and Sarva sowbhagya-dāyini. Note the presence of Mrutyu prashamani. From here, we move on to Eternity.

The next Chakra also has ten triangles, their apexes inwards and is called Antar-dasha-ara-Chakra. Shaktis present here are Sarvagnā, Sarvashakti, Sarva-aishwarya, prada, Sarva-gnāna-mayi, Sarva-vyādhinivārani, Sarva-ādhara-swaroopa, Sarva-pāpa-hara, Sarva-Ananda-mayi, Sarva-rakshā-roopini and Sarva Ishta- phala-prada. In Tantric concept, this sub-chakra is glowing with fire, Vahni, passage through which symbolises purification. As it is the greatest purifier, fire is called Pāvaka. It is only for

purification, that the dead are cremated - "Vāyur anila amruta matedam bhasmantagum shareccram".

The seventh arc is truncated and has eight small triangles. It is called the Ashta-ara-chakra or Sarva-Roga-Hara-Chakra. It symbolises faculties like Manas, Buddhi, Chitta. The eight forms of Ishwara or Kāmeshwara, are consecrated here. Shaktis present are Vashini, Kāmeshi, Modini, Vimala, Arunā, Jayini, Sarveshwari and Kowlini.

The penultimate Chakra is a single triangle with three lines. These lines depict the three Gunās; Sattva, Rajas and Tamas. This is the Sarva-Siddhi-prada-chakra and the three occupant Shaktis are Kameshwari, Vajreshwari and Bhagamalini. It is at the epicentre of this triangle that we find the Mahā-Bindu.

Last stage of all, is the epicentral point, the Mahā-Bindu, Liberation is attained on reaching here. This is also called as the Sarva-anandamaya Chakra. Thus, the Shri-Chakra is an allegorical depiction of spiritual, inward introspective movement to the ultimate. To many, the mere hearing of the word "Shri-Chakra" or 'Sumeru', evokes a spontaneous rush of esoteric ideas. The Shri-Chakra is extolled in the Verses, or Riks, of the Bhāvopaniṣad. This Upaniṣad is sacrosanct to the followers of Shri-Chakra theology.

## VII Shākta and Sangeeta

As mentioned earlier, one aspect of ritual behaviour was music, Geeta. Geeta is one of the sixteen ritual offerings in a Pooja. Music does have its place even in Vama-Mārga or Shri-Vidya.

Music and literature; music and philosophy, go in tandem. Intonation at the right pitch and frequency, as music is on par with incantation of vedic hymns. Some call music as a fifth veda. The hymnal content, the Vangmaya, the Sahitya of music conveys quite a lot on theology and metaphysics, in Karnatic Music. Karnatic Music is known for its catholicism. It surpasses linguistic barriers and admits compositions in many languages. Devotion, Bhakti, is the vital chord in Karnatic Music. To quote Tyāgarāja, we have : "Bhakti rahita shāstra vidadi doora" and "Bhakti vinā sanmargamu galade". In Karnatic Music, Bhakti is multi-dimensional. Composers did subscribe to tutelary or favourite Gods, Ishta Devatas. However, their compositions exhibit their ingrained theology and their non-pantheistic approach. This aspect is discernable in the compositions of the Trinity of Karnatic Music - Tyāgarāja, Muttuswāmi Dikshitar and Shyāmā Shāstri. They respectively represent the three paths of liberation - Bhakti, Jñāna and Karma Yogas.

The Shākta-cult in South India was forever the intellectual, conservative and milder type. ShriVidya was widely practiced here. Worship of the

Shri-Chakra was mandatory for these practitioners. Hence, references in Karnatic Music are only to the Sātvic form of Shākta. Many 'Mantra-Peethas' of Shri-Vidyā were established, including one at the Kumbakonam temple. Inter-regional interaction on Shri-Vidyā matters was not unknown.

Since terminological familiarity appears to be sine-qua-non for this subject, a rather lengthy preface was essential-primarily to recurrent or repetitive explanation.

Inter-regional contact on Shri-Vidyā is seen, in the scenario of the early seventeenth century. Chidambaranātha Yogi of Varānasi inducted Rānaswāmi Dikshitar, father of Muttuswāmi Dikshitar, in to the Shri-Vidyā Cult. He chose Muttuswāmi Dikshitar as his disciple and took him to Varānasi, for a seven-year-stint in Shri-Vidyā. The induction of Muttuswāmi Dikshitar into Shri-Vidyā, is indeed, a milestone in Karnatic Music. Copious Shākta references, in the Shri-Vidyā form, are found in Muttuswāmi Dikshitar's compositions, which reflect the tenets and truths of Shri-Vidyā. Shyāmā Shāstri belonged to the priestly clan that worshipped at the Bangāru-Kāmākshi temple at Tanjavur. The Kāmākshi idol belonged to the Kāmakoti of Kanchipuram, established by Shankarācharya, who transformed the Devi at Kānchipuram from a Rowdra to a Shanta form, from a destructive to a beatific form. Shyāmā Shāstri was also conversant with Shri-Vidyā but his limited output, Per-se, limit Shākta references. Adulation of Devi by Tyāgrāja is general in nature and we have only some passing references in his compositions. We have some references in compositions of minor composers.

The Vachanas of Basaveshwara, Akkama Mahadevi, Nijaguna Shiva Yogi and other seers of the Lingayat or Shakti-Vīsishtadwaita school do not have anything Shākta in content. They indulged only in Shiva-prachara. Hence, the Vernacular output of the Shakti-Vīsishtadwaita theological sector has to be excluded.

#### VIII. Shākta / Shri-Vidyā References in Composition of Muttuswāmi Dikshitar :

##### (a) Kamalāmba Navavarana Compositions

Worship of the Shri-Chakra is called Āvarana-Pooja. 'Āvarana' is a term difficult to define, etymologically connoting something that conceals another thing. Perhaps, the Brahman, Shiva-Shakti union, is concealed by the corpus or the Kalevara.

Progress to the Maha Bindu is a process of revelation, Anāvarana.

We have a series of eleven compositions by Muttuswāmi Dikshitar, dedicated to Devi Kamalamba of Tiruvaroor, known as the Kamalāmba Navāvarana Kritis, which enshrine the best references to the Sattvika Cult

or Shri Vidyā. Hence, we accord a special place for the review of these eleven compositions.

If Shiva, the dispeller of the darkness of ignorance is comparable to the Sun, Devi should represent something which, naturally reacts to the Sun, the axiomatic choice being the lotus, or the Kamala. By virtue of natural blossoming to divine luminiscence, it is apt that this series is dedicated to the Devi of the lotus, Kamalāmbā.

The invocatory composition gives a macro-presentation of Kamalāmbā, a Tapasvini, yearning for union with Shiva. There are many references to the lotus in this song. She is worshipped by one seated on a lotus (the creator Brahma) - "Kamālāsana poojite". Her feet are like that of a lotus- she is "Kamala pade". Dikshitar refers to a festival being conducted in her honour on the banks of a lotus-tank- "Kamālālaya teertha vaibhave". Prime Shakta references, in this song, are as follows :-

- Emanation of the five primordial elements (earth, water, fire, wind and space) from her Shakti (jada-Shakti), The passage being "Viyatūdi bhoota kirane".
- Māyā emanates from her but she is beyond it; 'Gatamūyike'.
- She is Chandikā, the destroyer of demoniac hordes. This relates to the Dushta-Nigraha aspect.
- She is benign and grants boons - 'Bahu-varade'. This stresses the Shista-paripālana aspect.
- Shri Vidyā cult attaches high importance to the eighth verse of the Bhāvopaniṣad, where it is stated that resolutions of the mind are like a Kalpaka-tree and material field where such trees grow are comparable to a Kalpaka garden.  
"Sankalpa Kaipataravastejaha Kalpakodyana" Dikshitar has used the delectable expression "Āshrita Kalpa latike". He portrays by implication, Shiva as the Kalpaka tree [ an expression also in another composition in Raga Yamuna Kalyani - "Shivakalpaka taro"] and Devi, as the creeper, or the Latika entwining this Kalpaka tree. In a subsequent composition of this group, Dikshitar magnifies Devi as Kalpa-Vatika or garden. As this is the introductory composition, the description is diminutive and similar to the contents of the pro-Shākta Bhāvopaniṣad.



- All that Dikshitar prays for is deliverance - "Vikalebaramukti" and to grant this, Devi is an expert - "Nipune". Shiva, the Kalpa-Turu, can fulfill desires. Devi, the Kalpa-Valika can also grant liberation. This is a Shākta concept.
- She is 'Sadashiva antahkarane', the heart, soul and strength of Shiva.
- A passage in the Vāinakeshwara Tantra reads:  
"Kabalikruta nishshesha grama swaroopini" As Māyā, Devi is the apparent cause of the word (vāk), its meaning (Artha) and the sound (shabda or grama). Recall the verse of another Shākta devotee, the famous poet Kalidāsa:

*"Vakarthaviva sampruktow Vakarthah pratipattaye jagatah pitarow vande Pārvati Parameshwarow".*

In this composition, Dikshitar describes Devi as "A-ka-cha-ta-ta-pādi varne" or as the sound of alphabets like a-ka-cha-ta- etc.

- Dikshitar eschews distinction between Shiva and Shakti and addresses Devi as "Shive", a term of great importance, as will be explained later.  
In the first Āvarana Kṛiti in Raga Ānandahhairavi, more specific Shākta oriented references are found:
- Devi, as 'Ānanda bodha sukhi', preaches Ānanda to others. This is a Shākta concept.
- Dikshitar compares Devi to a parrot kept in a cage called Shiva. Shiva is the Pranava, the Kāntātāra. Recall the passage in the Bhagavad-Geeta -

*"Vedyam pavitram omkāram rik sāma yajurevaacha".*

Dikshitar uses the expression "Kāntātāra panjara shuki", in this composition. In another Kṛiti in Raga Kamalāmanohari he uses the direct expression - "Shiva panjara shukhi". This is a Shākta concept.

- He refers to the Siddhis like Anima and to the Trailokya Mohana Chakra.

- He refers to the peripheral lines as 'Kshitipura', instead of the conventional expression, "Bhoo-pura".
- He refers to the yoginis, Prakata Yogini (discernable Yogini) resident in this sub-chakra.
- Devi is worshipped as Mahishāsura-Mardini. Physical prowess apart, she is also glorified for her intellect, as "Nigama Purānādi Samvedini". Note the dual reference to Vedas and Purānas. This equation is indicative of Shākta tradition.

Shri-Vidyā strongly suggests practice of what is preached and commends Ātmabodhana (preaching unto oneself). The mind should be primed and conditioned for amelioration by exclusion of sensory pleasures, to attain an intuitive concept of the truth, Shri-Vidyā lays down the dictum that mind alone, is the cause of bondage and liberation:

"Mana eva manushyānām kāranam bandha mokshayohō". The underlying theme of the second composition is this concept. Scholars opine that the mental state in the Trailokya Mohana Chakra is Jāgruta (conscious) while in the Sarvāsha Paripoorka Chakra is Sushupta (dream). Images encountered in dreams are illusory in nature and cease to exist on waking up. Hence, Dikshitar has Kalpita Māyā kāryam tyaja re" - I forsake the imaginary concepts.

we note in the Sūhitya of this composition, fidelity to the concept of Lalita, as given in the Brahmānda-Purana. Once again, Devi is described as Kamaia-Vadana (lotus faced) Kamaneeya-radana (with beautiful teeth), Mrndu-gadana (with sweet talk) - the emphasis delving as the 'Lalita' concept. Similar expressions are found in the Lalitā -Sahasranama and Lalitā Trishati, which are used widely by followers of Shri-Vidyā.

- The Panchadasha-Akshari Mantra starts with the letter "Ka", as per the Kāadi school of Shri-Vidyā to which Dikshitar belonged. The Lalitā-Trishati commences with the expression, "Kakāra roopa Kalyāni" and also states:

*"Shri Vidyāvaitu mantrānā tatra Kāadiyārtha parā"*

The Lalitā Trishati has 300 names in praise of Devi constructed in 15 parts, each of 20 names. This symbolises the Tamnātra or Panchikarana, the combination - process of elements. Shakti pervades the elements (Vyāpaka-Vyāpti) in the form of fifteen (lesser) Shaktis called Nityās. The first Nityā is named Kameshwari and the last, as Chitrā. The presiding or sixteen Nityā is called Kootasta Mahā Nitya. The fifteen Nityās represent the lunar phases,

by tradition. In day time, the Nityās represent Shiva and at night, they represent Shakti. This is an esoteric imposition of a time-scale on the existential phase. Devi or Shakti is the presiding Nityā. Dikshitar has cognisance of this Shākta concept as can be seen from the expression "Nityā Kāmeshwari", in the first composition. In the second composition, he uses the delectable expression, 'Nityā Kalyani', duly combining two Shakta concepts.

It is the second Navāvarana Kriti that we have an indirect reference to the Shakta concept of Rāja-Rājeshwari. Devi is described as being attended to by Lakshmi and Saraswati - "Kamalā vāni sevita". Dikshitar also refers to the story of Bhandāsura, found in the Brahmanda-Purana, by means of the expression "Bhandāsura Bhanjani". In the second composition, he also refers to :-

- The Shaktis of the second sub-chakra - "Kāmakarshanyādi"
- The yoginis of the second sub-chakra "Gupta yogini"
- The chakra itself "Sarvāsha-paripooraka chakra".

Liberation can not be attained without Divine Grace. The Upanishads say: "tamah kratuhu pashyati vectashoko, dhatuh prasāda mahimān mahimāna ātmanaha". In the third composition, Dikshitas declares himself as blessed "Katākshto aham". He pays tribute to the four great practitioners of the Kāadibranah of Shri Vidyā. Reference to Durvāsa is found in the second composition, to Ananga (Manmatha) in the third and to Manu in the fourth. Manmatha sacrificed himself for the cause of Shiva-Shakti Union, which story was immortalised by Kālidasa in the Kumārasambhava.

The twenty-ninth verse of the Bhavapanishad says that the light red colour of Shakti is representative of Vimarsha Shakti:

*"lowhityam ctasya sarvasya vimarshā"*

- Bhaskarācharya in his commentary states that the colour should be an object of meditation and worship:

*"swanmaiva devata prokta Lalitā vishwavigrahā lowhityam tad vimarshasyāt upastīriti bhāvanā"*

This Shākta dictum is adhered to by Dikshitar, as can be seen from the expression 'Arune' in the first composition and 'Aruna Vama' in the third composition.

This is an important Shākta concept, as can also be seen from passage like :

“*Nijārūna prabhāpoorna Mañchāt brahmānda maṇḍala*” (lalitā Sahasranāma)

“*Arunā Karunā tarangitāksheerī*” (Dhyāna Shloka of Pauchadashāksharī Mantra)

Dikshitar makes reference, in the third composition, to :-

- The Shaktis of the third sub-chakra, “Ananga-Kusumādi”
- The Sub-Chakra, “Samkshobana Chakra”
- The type of Yoginis in the third sub-chakra (Gupta tara)

The fourth Āvarana composition has only conventional references such as the sub-chakra area “Maṇu Kona”, the Yogini “Sampradaya Antahkarana”, the Chakra “Sownhagya dāyaka” “Samkshobana” etc. Perhaps the best expression is :

“*Chidānanda pūmā*”, that Devi is the embodiment of both knowledge and bliss.

In the fifth composition, Dikshitar declares without doubt, the supremacy of Shakti or Devi as “Param Nahi re”. Delegation of functions to subordinate deities is a Shākta concept. Dikshitar describes Devi as the cause of existence of Virinchi (Brahma), Vishnu, Srikantha (Rudra). Devi is superior to her manifestations of Bhārati (Saraswati), Bhārgavi (Lakshmi) and Bhairavi (Parvati). The absorption of Advaitic philosophy is clearly seen in the passage “Abheda nitya shuddha buddha mukta satchidanandamaya parama Advaita spoorte”. The indivisibility of Shakti from Shiva is conveyed by the term “Abheda”. ‘Buddha’ shows that Shakti is attainable by knowledge and ‘Mukta’ shows that Shakti rests in a state of liberation. This is highly Advaitic in content.

Other Shāktā oriented references in the fifth Kṛiti are :-

- The Bahir Dasha Ara Chakra, the fifth sub-chakra,
- The Kula and Kowla methods of Shāktā theology,
- The sixteen Shakti, Nityā, once again.

Mention has already been made that Shākta theology permitted song and dance in ritualistic performance. Going a step further, Shakti is described as a Connaisseur, as an afficiando of music. Dikshitar praised Devi as “Sangeeta rasike”. In the invocatory song and reiterates the same, with the same expression, in the sixth Āvarana Kṛiti. In this song, reference is also found to the Kundalini practice of the Shāktā cult. Kundalini is a Mantra, with fifty alphabets, signifying the fifty Shaktipeethas in India. Some of the

important Shakti-*peethas* are Kāshi, Kedara, Kanyākubja, Māyā, Brindāvana, Avantaka, Omkāra, Kāmaroopa, Tripura, Rāhula, Karaveera, Kānchi, Ambāji and Kataka.

Shākta practice includes worship of the weapons held by Shakti including the *pāsha* and *ankusha*. References in the sixth Navāvaraṇa song include one about the latent forces, the Nigarbha Yoginis and another about the Antar-Dashāra Chakra.

The seventh composition portrays Shakti or Devi not merely as a connoisseur of music but as a practitioner, as well. She is depicted as playing the Veena - "Veenā Vādini". The literary excellence of Dikshitar's compositions can be seen in passages like "Hreemkāra taṁ marjāyām", as a flower blossoming from the tree called Hreemkāra. Devi or Shakti is said to have gross, subtle and casual forms - called 'shareera traya', or 'Kalevara traya'. This is referred to here. Devi is once again praised as 'Vāk devata'. One important facet is that Devi is praised as 'Swātmānubhogini' - as one with self-realisation, meditating on her self. It is in this song, that Devi is referred to as 'Kalpa Vātika'. The illusory creation of the elemental entities is referred to in 'Ākashādī Kriane', in this song.

Worship of the Astrās or weapons is detailed in an allegorical manner, in the eighth. The bow held by Devi is synonymous with the mind suppression of desires is symbolically the rope, *Pāsha*. Check of hatred and aversion is akin to the goad, *Ankusha*. Creation involves action. Action results in sound. Sound is caused by Devi as *Vimarsha Shakti*, as sound is one of the *Tanmātrās*. The gross elements arise from *Tanmātrās*. The universe is formed by a process called *Pancheekarana*. In this process, one half of an element combines with one-eighth of the other four elements. When mental and material forces are controlled, the real significance of worship of *Astrās*, the spirit can rise. These details are enumerated by Oikshitar, in a passage of the eighth Navavarana Composition.

- "Antahkaraneekshu Kārmukhta shabdādi panchatanmatra vishikhyātanta rūga pāsha dvesha ankusha dhareti".

One similarity with the invocatory song is noticable. Devi was described as "Akhandāika rasa poorne" in the invocatory song and is sung of as "Akhandā rasa pravāhe" in the eighth kriti. The contour of the sub-chakra is referred to as 'Trikona' and the name, Sarva Siddhi Prada, as well. Reference is also found to Bhagamalini, Tripurā and Kāmeshwari.

The uniqueness of the ninth composition is the presentation of the nine 'Prasannas' or appearances of Devi, in this composition. The forms inherent and hidden in the nine *Āvaranās* are unveiled here.

First view or Prasanna	-	Enshrined in the temple of thought 'Chintāmani' located in the town of sripura, seated on a couch (which is Shiva) and with Kāmeshwara.
Second view	-	As the Supreme Rājarājeshwari, presiding over the Sarvānandamaya Chakra, being worshipped by Varāha.
Third view	-	As immanent in earth and ether, in Parā and Aparā. Worshipped by Soorya, Agni and Chandra.
Fourth view	-	As the divine mother, worshipped by Brahma, Lakshmi and Vishnu.
Fifth view	-	Worshipped by all Shaktis as their mentor.
Sixth view	-	As the essence of Pranava, Kāadi, Saādi and Hāadi mantras. Worshipped by the twelve great apostles of Shri Vidyā.
Seventh view	-	As the embodiment of happiness - "Preeti yukta"; as the mother of Shiva and Guruguha. As the illumination of Brahman.
Eighth view	-	As the cause of ephemeral forms and names Nāma-roopa Vimarshini.
Ninth view	-	As the union of Shiva and Shakti (Kāma-Kalā pradarshini).

The eleventh song is benedictory. Dikshitar addresses Devi as 'Shiva', disdaining difference between Shiva and Shakti. It may be recalled that Dikshitar passed away chanting "Shive pāhi".

Thus, The Navāvarana compositions on Kamalāmba have significant and several Shākti references.

#### (b) Neelotpālamba Vibhakti Compositions

Kamalāmba was a Tapaswini seeking union with Shiva. Neelotpālamba is in the form of a Bhogini, in the same temple at Tiruvaroor. As there is no reference to details of the Shri-Chakra, this series is not called an Āvarana series. Nevertheless, there are adequate Shākti-

oriented references in nine compositions of this series, which are set to nine Gowla ragas.

In the first composition, we find Neelotpalāmba being introduced as "Tyāgarāja-antaranga", or one enshrined with Shiva, showing the Shiva-Shakti Union. Reference is made to the casual, gross and subtle forms of Shakti - "Traya Kalevara Shobhā". Neelotpalāmba follows and accepts the Kowla pattern and is Kowlini. She is demonstrative of the Shiva - Shakti concept - "Kāma Kalā Pradarshini". She fosters and believes Kāadi and Sāadi Mantras.

We find Neelotpalāmba, in the next composition, as the dispenser of everlasting comfort - Nirvāna. She is pleased by the "Hallisalāsa" ritual and is light-red in colour. She is praised in the Shiva-Purāna. This is a rather important reference which relates to the Shaiva Siddhānta nexus with Shākta.

In the next composition, she is extolled as the basic-chant "Moola-Mantra". She is one enchanted with Kāmeshwara, "Kāmeshwara Mohita". Once again, she is referred to as Kowlini.

Her presence in the Shri-Chakra triangle is referred to as "Trikonāyai".

In another composition, she is called as the "Ardha Shreerinya" of "Neelakantha". She is the apparent cause of the ephemeral world "Māyā maya Vishvotpatti Sthiti laya kāranyā". The next composition reiterates this - "Sthoola sookshma kārana roopini". She accepts the Kowla and Kula paths of Shri Vidyā or Shākta - "Kula Kowla mārگا yogini".

In another composition she is said to be "Trailokya Chakra Vāsini", the presiding deity of the Trailokya Chakra. She is beyond this world "ināyā prapancha ateeta swaroopini". In the concluding composition, Devi's real nature "Nitya Shuddha Shubha" is referred to. She destroys ignorance at the root "Moola agjana hra janani". She is Shiva-Kāmeshwari.

The Neelotpalāmba series does not have the profound impact of the Kamalāmba series.

#### (c) Gurugula Vibhakti Series

Adwaita is stressed in this series and Shākta-oriented references are few. These compositions show proof of Adwaitic influence on Shākta theology. Since this issue is beyond purview, a limit is imposed.

- i) The first composition shows the creation of the universe to be a curious act-nānā prapancha vichitrākaro.
- ii) The gross elements, names and forms are false "Nāma roopa pancha bhoatākaro".
- iii) Reference is there to the Kāadi school "Kāadi matanushtano"
- iv) Reference is made to the Malini Mantra Too.

- v) The world is tamasic in nature - "Tāmasa Yuta Vishwa".
- vi) The real truth is the union of Shiva and Shakti - "Shiva Shaktyādi sakala tattva".
- vii) The Truth is beyond virtues "Gunātecta".
- viii) The Truth is formless "Roopa Rahita".
- ix) Pain and peace are awarded in accordance with spiritual performance "Sāmarasa". Faith in this method "Sampradāya". There is a reference in the ninth composition of Kamalāmba series - "Sāmarasya Nidarshini".
- x) Bliss is inborn - "Sahajānanda".
- xi) Practice is the richest treasure - "Sādhana - Sampat".
- xii) The Truth is a blend of white and red - "Ārakta shveta mishra charana".

#### (d) Abhayāmba Vibhakti Series

This compendium of composition is unique, in respect of Shākta-oriented references. Literary passages or Sāhitya of these Kritis contain profound Shākta-oriented observation, marked more for the impact than the detail or fundamentalism found in the Kamalāmba Navāvarana Kritis.

In the song, "Sadāshraye Abhayāmbike", Dikshitar describes Devi as "Chitāmbara-Chandrika" - as the moon that rose in the intellectual sky; poetic beauty. The Shākta concept of "Shiva-Manchake" - Devi seated on the couch called Shiva - is stated in this song. She is described as "Paradevatā" and "ParāShakti" and as one attended to by Vani and Rama - "Vāni Ramākara-druta Chāmara-seva āskte". She is worshipped by Vārāhi - Vārāhi mudite. She is "Kāadi Vidya Siddhanta Yukte" - one who is intrinsically associated with the Kāadi branch of Shri Vidyā.

Advaitic influence on Shri Vidyā can be visualised in an observation in the next song, "Abhyāmba" in Rāga Kalyāni, here Devi is called "Ātma roopa pratibimba". The union between Shiva and Shakti is eternal; similarly the union between Brahman Ātman is eternal. As Shiva-Shakti is one entity, the Ātman is but the Brahman. As we perceive erroneously, in vikāsa, Shakti as distinct from Shiva, so do we see the Ātman as different from Brahman in the "Samsāri" (migratory) state. Devi is the beacon light of the Shākta Cult; as Dikshitar sang, she is "Shakti sampradāyike". She is also said to be Rudrāni, the force of Rudra. Reference to the Shiva-Shakti Union is found, in the expression, "*Rakta shukla mishra prakāshini*".

The composition in Rāga Bhairavi, "Āryām Abhayāmbām" has mostly, customary and complementary Shākta-terms, such as "Bhairavi", "Arunā", "Tripurasundari" and "Shiv shite".

The composition in Shankarabharana, "Girijayā Jayā Abhayāmbikayā" has a strong undercurrent of *advaita* but also has some



subordinates or 'sons' are Brahmā, Vishnu and Rudra. She bears the Pāsha, the Ankusha, the Chapa and Suma-sharās. She is the combined form of Sankalpa and Vikalpa. The point to observe is the eternal unity of Shiva and Shakti. Misconceptions should not arise that Shiva is subordinate to Shakti. In a composition in Rāga Sahāna, Dikshitar emphasises this aspect by means of "Ishānādi Shivākāra manche" and "Shivakāmeshwara Vamāngaste". His description of Devi, in this song, includes "Pāsha Ankusha Kūrainukha pancha suṇa bana haste". To Dikshitar, the Shri Chakra is supreme. He opine that Rāja Rājeshwari is enshrined at the epicentre, "Desha Kāla avasthā roopa divya chakra madhyaste". In a composition in Rāga Pooma Chandrikā "Sri Rāja Rājeshwari", we find all conventional epithets, such as Tripurasundari, Shiva, Lalitā, Prapancha Atectā and Niradishaya shubaprade. The Shri-Chakra or throne is described as suruchira-navaratna peethe. Also, the absorption of Adwait in to Shakta theology is seen in the passage "Parama Adwaita bodhite". The composition in Raga Madhyamavati, on Rāja Rājeshwari is known as the "Beejākshara Kriti" and is held in high reverence by devotees of Shri Vidya. The sanctity of this song is such that the un-initiated are forbidden from rendering it. It is the only composition in which Dikshitar has used the term Lalitā Bhattārika, Chanted during worship.

A summary of the Beejākshara Kriti will be as under :

Beejākshara <i>Gam</i>	stands for Ganapati
Beejākshara <i>Sow</i>	stands for Sharavana
Beejākshara <i>am am sow</i>	stands for Trailokya Mohana Chakra
Beejākshara <i>jam kleem sow</i>	stands for Sarvāsha Paripooraka Chakra
Beejākshara <i>hreem kleem sow</i>	stands for Samkshobhana Chakra
Beejākshara <i>haim hkleem hsow</i>	stands for Sowbhagya Chakra
Beejākshara <i>hslaim hsow</i>	stands for Sarvārtha Chakra
Beejākshara <i>h'reem kreem plain</i>	stands for Sarvarakshākara Chakra
Beejākshara <i>hreem sreem</i>	stands for Sarvarogahara Chakra
Beejākshara <i>hssraim hssow</i>	stands for Sarva Siddhi Chakra
Beejākshara <i>Mga e u la hreem</i> <i>sa ka ha hreem</i>	stands for Sarvānandamaya Chakra

Dikshitar foresees his attaining liberation; as at the end of this composition indicates to that effect :

"*Shri Nāthādi guru pādukām sada Chidānanda nūtoham  
Kameshwārānga nīlayām*".

There is no other composition in which the Beejāksharas are given. It is an attempt at democratisation of the secretive esoteric, sacrosanct scriptures of the Shri Vidya using of Shākta theology.

(g) Other References To Shri Chakra in Compositions of Muttuswami Dikshitar :

As they are numerous, we select a few outstanding references :

- i) Vishudha Chakra Vasincem - "Abhirāmeem" (Bhushāvati)
- ii) Navayogini Chakra Vilāsini - Ambā Neelāyadākshi (Neelāmbari)
- iii) Vishuddha Chakra Stithe - "Kāmākshi" (Shuddha Deshi)
- iv) Navachakra Bindu Peetha Nivasini - "Nvaratna Vilasa" (Navaratna Vilasa)
- v) Tripurādi Chakreshwari - "Tripurasundari" (Sāma)
- vi) Trailokya Mohana Chakreshwari - "Kanakāmbari" (Kanakāmbari)
- vii) Nava Chakra Swaroopa avatāre - "Gowri Giriraja" (Gowri)
- viii) Sarvānanda maya chakra vasini - "Parvata Rāja Kumari" (Sri Ranjani)
- ix) Manu Trikona Roopini - "Madhurāmba" (Devakriyā)

#### IX. Theological Equations in Dikshitar's Compositions

There naissance of intellectual Shri Vidyā has been explained and mentioned, has been made about the accomodation of Vedic mantras, so as to crase the earlier virulent form of Shākta. The dominance of Advaita and its partial acceptance has been given. If we examine compositions of Dikshitar, we find the understated equations :

- |                             |                                  |
|-----------------------------|----------------------------------|
| i) Sadāchāra Pravrtaka      | - "Kādambari" (Mohana)           |
| ii) Oordhva amnāya toshini  | - "Shrinātha Sodari" (Nabhomani) |
| iii) Vagbhava Koota jata    | - "Bhaja Re" (Kalyāni)           |
| Chaturveda Roopini          |                                  |
| iv) Agama sampradāya nipune | - "Akhilandeswari" (Jujvanti)    |
| v) Paramadwaita swaroopini  | - "Saraswati Manohari"           |
|                             | (Saraswati Manohari)             |
| vi) Savya apasavya mārge    | - "Avyāja Karuma"                |
|                             | (Salanga Nātha)                  |
| vii) Vāmāchāra priyakari    | - "Madhurāmba" (Devakriyā)       |
| viii) Vāma Marga priyakari  | - "Himagiri Kumari"              |
|                             | (Amrutavarshni)                  |
| ix) Shuddha Vidyā           | - "Paradevate (Ānand Bhairavi)   |

x)	Shri Vidyā	-	"Paradevata" (Husen)
xi)	Sāmarasya Vibhava	-	"Madhurambikayā" (Deshisimharava)
xii)	Sāmarasya sampradaya	-	"Kāmakshi" (Kalyāni)
xiii)	Sāmarasya nidarshini	-	"Palayannam" (Tarangini)
xiv)	Shat trimshat tattva vikasini	-	"Ehi Annapoomi" (Punnagavarali)
xv)	Kāndi Sāadi Hāadi mantra roopini	-	"Shri Madhurambike" (Kalyani)

A perusal of these references will show that tolerance of non-Shri Vidyā theologies, was, to Dikshitar, a duty and not a concession. This is adequate to substantiate the catholicism of Shri Vidyā - this is the analysis of some Shākta-oriented references found in the compositions of Muttuswāmi Dikshitar.

Many more references can be cited and elaborated, from compositions of Muttuswami Dikshitar.

#### X. Shakta Oriented References in Compositions Of Shyāmā Shastri

Dikshitar was a complete devout and faithful Vāma - Margi, or follower of the left-hand school. Shyāmā Shāstri was also initiated into Shri Vidyā but was more conservative. It would be apt to construe Dixitar as a left-of-centre Shākta and Shyāmā Shāstri as a right of centre Shākta. The striking feature in shyāmā Shastri's compositions is that there is hardly any composition, bereft of a reference to Shri Vidyā of Shākta theology. if a percentage based statistical analysis is done, Shāstri scores over Dikshitar, despite his limited output. Shastri's tutelary and favourite deity was Kāmakshi and he Knew nothing but Her !

— Instead of presenting references from Shyāmā Shāstri's compositions in a sequential or seriatim manner, we shall venture to present on a topicalised basis, similarities of thoughts and concepts, found in compositions of Muttuswāmi Dikshitar and Shyāmā Shastri !

##### i) Topic : Illusory Creation of Universe

##### a) Dikshitar :

"Nānā prapancha atecta"	-	"Gānalole" (Nāgavarāli)
"māyāmaya vishvotpatti karineem"	-	"Chhāyāvati" (Chhayāvati)

x)	Shri Vidyā	-	"Paradevata" (Huseni)
xi)	Sāmarasya Vibhava	-	"Madhurambikayā" (Deshisimharava)
xii)	Sāmarasya sampradaya	-	"Kāmakshi" (Kalyāni)
xiii)	Sāmarasya nidarshini	-	"Palayaman" (Tarangini)
xiv)	Shat trimshat tattva vikasini	-	"Ehi Annapoorni" (Purnagavarali)
xv)	Kāadi Sāadi Hāadi mantra roopini	-	"Shri Madhurambike" (Kalyani)

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##### i) Topic : Illusory Creation of Universe

###### a) Dikshitar :

"Nānā prapancha atceta"	-	"Gūnalole" (Nāgavarāli)
"māyāmaya vishvotpatti karineem"	-	"Chhayāvatī" (Chhayāvatī)

"Samasta vishvodaya stithi nilaya moola prahrute"	-	"Namaste" (Devarnaji)
"Characharatnaka prapancha janani"	-	"Paradevata" (Dhanyashi)
"Prakalpa prapancha prakashini"	-	"Saraswati Manohari" (Saraswati Manohari)
"leela vishvotpatti layakari"	-	"Kanakāmbari" (Kanakāmbari)
"bhuvanodaya Stithi laya Vinodini"	-	"Amba Neelāyatākshi" (Neelāmbari)

b) Shyāmā Shāstri :

"I māyāmaya jagamulo"	-	"Parāmukha" (Kalyani)
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ii) Topic : Nityananda / Chidananda / Satyananda Roopa

a) Dikshitar :

"Chidroopavilasini"	-	"Amba Neelāyatākshi" (Neelāmbari)
"Chidananda Vilasini"	-	Ehi Amapoorne" (Punnāgavarali)
"Nityānanda Vilasini"	-	"Dharmasamvardhini" (Madhyamāvatī)
"Chidroopini"	-	"Paradevata" (Dhanyashi)
"Satchidananda Lahiri"	-	(Palayamām Parameshwari) (Tarangini)
"Chidananda rasikā"	-	(Madhurāmbikāyāh) (Deshisimharava)

b) Shyāmā Shāstri :

"Nityānanda roopini"	-	(Māyamma) (Natakuwinji)
"Ānanda roopini"	-	(Nannuubrova) (Gowlipantu)
"Chidānanda roopa"	-	(Devi nec pada) ((Khamboji)

iii) Topic : The Name "Shive" of Devi

a) Dikshitar : Used in compositions like	-	"Ekāmresha Nayike" (Shuddha Saveri)
	-	"Brahma Vidyāmbike" (Kalyani)
	-	"Shaila Raja" ((Shaila Deshākshi)
	-	"Shri Mangalāmbike" (Kalyāni)
	-	"Shri Madhurāmbike" (Kalyāni)

b) Shyāmā Shāstri : Used in  
Compositions like

- "Māyamma" (Nātakurinji)
- "Sārasakshi Sadā" (Saveri)
- "Palayashunam" (Arabhi)
- "Shri Kamakshi Kavave"  
(Yarukulakhamboji)

iv) Topic : Paradevata

a) Dikshitar : Used in  
Compositions like

- "Paradevatā"  
(Dhanyashi)
- "Mohana Nāta"  
(Mohana Nāta)

b) Shyāmā shāstri : Used in  
Composition like

- "Ninne Namminanu"  
(Todi)
- "Devi brova" (Chintamani)
- "Pālayāshuman" (Arabhi)

v) Topic : Destruction of Asuras / Demons

a) Dikshitar :

- |                       |   |                               |
|-----------------------|---|-------------------------------|
| "Daitya hārini"       | - | (Madhurāmba) (Devakriyā)      |
| "Mahishāsura Mardini" | - | (Mahishāsura Mardini) (Gowla) |
| "Mahisha Mardini"     | - | (Mohana Nāta) (Mohana Nāta)   |
| "Bhanda mardincem"    | - | (Lalitāmbikam) (Dvamanohari)  |

b) Shyāmā Shāstri :

- |                                     |   |                                 |
|-------------------------------------|---|---------------------------------|
| "Vidalita dānava mandala<br>damani" | - | (Māyamma)<br>(Ahiri)            |
| "Mahisha danava mardini"            | - | (Himagiri Kumari) (Todi)        |
| "Bhanda daitya Khandana"            | - | (Pārvati ninnu) (Kalkadā)       |
| "Chanda Munda Khandana"             | - | (Kamakashaila) (Punniagavarali) |

vi) Topic : Concept of Rājarājeshwari

a) Dikshitar :

Found in Kritis like

- "Poornachandra"  
(Rāgamaloka)

- "Shri Rājarājeshwari"  
(Madhyamāvatī)
- "Brihandambā"  
(Bhanumati)

b) Shyāmā Shāstri :

Found in Kritis like

- "Sari Yevaramma"  
(Bhairavi)
- "Nannu brova"  
(Gowīpantī)
- "Neeve gatiyani"  
(Kalyāṇi)
- "Pārvati janani :  
(Bhairavi)
- "Pāhimam Shri" (Nāṭa)
- "Janani Natajana"  
(Sāveri)

vii) Topic : Lalita

a) Dikshitar :

Name used in Kritics like

- "Paradevate"  
(Ānanda Bhairavi)
- "Pālayamām" (Todi)
- "Lalitāmbām"  
(Devamanohari)
- "Simhāsana Sthite"  
(Rāgamalika)

b) Shyāmā Shāstri :

Used in Kritics like :

- "Brovavamma"  
(Neelāmbri)
- "Brova samayamide"  
(Punnāgavarali)
- "Himādri Sute"  
(Kalyāṇi)
- "Nannu brova"  
(Janarannjani)

- "Nimna Vināga"  
(Poorvikalyani)
- "Brihannāyaki"  
(Madhyamāvati)

viii) Topic : Kameshwari / Shivakameshwari / Kama-Kala

a) Dikshitar :

- Kriti with this reference are -
- "Ekāmtresha Nāyike"  
(shuddha Saveri)
  - "Tripurasundari"  
(Sama)
  - "Brahma Vidyāmbike"  
(Kalyāni)
  - "Madhurāmbikāyai"  
(Begada)

b) Shyāmā Shāstri

- "Shripatimukha"  
(Sāveri)
- "Neelāyatākshi"  
(Pfaraz)
- "Meenalochna"  
(Dhayāshi)

ix) Topic : Ways of Liberation

a) Dikshitar :

- "Karma inana vidhayini" (Dharmasamvardhini)  
(Madhyamāvati)
- "Karma jnanayoga roopini" (Narmadā Kāveri)  
(Narmadeshi)

b) Shyāmā Shāstri :

- "Tattva jnana roopini" (Shankari Shakari)  
(Sāveri)

Both composers have addressed Devi as "Arunā", "Bhavāni", "Kātyāyāni", "Mahādava or Sadāshiva Kutumbini", "Tripurasundari", "Shātodari" and "Pāmarajana Palini".



Terms exclusively found in Shyāmā Shāstri's compositions are "Parāshakti", "Ādishakti" (used in all tamil compositions of Shyāmā Shāstri), "Mrudhani" - a special Shākta term (used in at least five kritis), "Bāla" (a sacred name ; Dikshitar uses Bālāmbika) "Kāla Kāla vallabhe", "Kālike", "Andaja Hari Gireesha nute" and some more.

Terms exclusively found in Dikshitar's compositions are :-

'Aparna', 'Atirathi' (great warrior) "Sampatkari", "Senagvini", "Nata Mantrini", "Visha Abhichara nāshini (a Shākta but anti-Tantric term), "Kowlini", "Paramahansa Swaroopini", "Hamsini", "A hanta Swaroopa" and some more.

Some interesting and exclusive references by Dikshitar are :

"Madhya Desha Vāsini" (mahishāsurmardini), "Odhyana peetha" (shri Madhurāpuri) and "Kāmagiri peetha Vāsini" (Shri Madhurāmbike).

#### xi) Shakta References in Compositions of Tyagaraja

The handful of references found appear to be there more by chance than by intention. 'Rāja Rājeshwari' is found in "Sārivedalina" (Asaveri), "Shive" in "Shive pahiman" and "Tripurasundari" in "Tripurasundari delusukonti" (Shuddha Sāveri). As stated earlier, Tyagaraja's compositions on Devi are not Shākta - oriented.

#### xii) References in Post-Trinity Compositions

##### A) Compositions of Harikeshanalloor Muthaih Bhaoavatar

He has the distinction of having composed one Kṛiti on each of the 108 names of the Ashtottara - Nāmaṇḍali of Devi Chamundeshwari of Māhābalagiri at Mahishapuri (Mysore). This provides both quality and quantity. In fact, Bhagavatar ranks after Dikshitar, in impact and intensity. Some of the highly Shākta-oriented compositions are :- "Shri Vidyā vedyā" (Māyāmalavagowla), "Shri Chakrapura Vāsini" (Gamanāshrama), "Mahākālī" (bilahari), "Ratnakanchuka dhārini" (Khamboji), "Durga devi" (Nawarasakannada), "Mantrini" (Hemavati) "Dandini" (Sālagabhairavi) "Sa Chāmara Ramā Voni" (hamsānandi), "Bagalādeviya" (Todi), "Kāmeshwari" (Kurinji), "Chidāgni Kunda" (Athanā) "Vajreshi Mata" (Andoloka) and "Bhandāsura" (Manirangu).

Other compositions like "Kāmesha baddha" (Budhamanohari) "Shri Mahābala" (Sāranga Mallār) and "Kālarātri" (Oornika) are unique.

His Kriti in Raga Gauda-Malhar, "Sārasa Mukhi" is sung in every corner of Karnataka state and it is integral to Kannadiga ethos. The need for brevity at this stage, perforce, limits this presentation to mere references. Bhāgavata's compositions are a treasure-trove of Shakti-terminologies. Muthaiah Bhāgavata has a special place, one of pride, in the class, of composers of Karnatic Music who used Shākta-oriented concepts in their compositions.

#### B) Other Composers :

Pallavi Gopāla Iyer : His famous Telugu composition in Raga Todi has the delectable passage "Vārāhi, Vaishnavi, Sumangali, Vāmini, Nigamāgama Saneharini, Shri Rāja Rājeshwari, Vimala Chinmayānanda dayini". Another stanza, not often sung, in this Kriti, "Amba nādu vinnappambu", has the passage "shoolini, purāni, tritāpa shamani, soma-soorya-agni lochani, varadāyini". A third verse has the reference "Chanda Mahishādi dānava mada Vibhanjana niranjani". Another popular composition in Raga Kalyani "Neechi charana" has terms such as Ādikarini, purāni, akhilanda janani, Rāja Rājeshwari, Tripura Bhairavi, Mahā-kāli, Oh! jagatjanani manonmani, Omkara-roopini, Kalyāni.

A finite Shākta trait is traceable in his compositions.

#### Karur Dakshinamoorthy Iyer (Garbhapurivasar)

In a Kriti in Raga Shankarabharanam "Karuninchi brovu" he praisises Devi as Tripurasundari, Bāle-surapālita jale, Vāni vinuta shuka pāni and Bhandanashini. A peculiar feature of his Kriti in Raga Sahana is that he describes Kamalāmba as Kāmakoti-peetha Vasini. He was another composer with Shākta-orientation.

#### Ānayya of the Tanjavoor Quartet

His composition in Raga Shankarabharanam, "Mahima teliya taramā" has some Shākta-oriented terms. A composition by his brother, Ponniah, in Raga Māyāmalavagowla has Shākta-oriented terms such as 'Māyāteeta swaroopini' and "Mahātripurasundari". One would have expected more positive Shākta orientation in this Quartette, as they were direct disciples of Dikshitar.

Mysore Lingaraju Urs :

He is the composer of a famous composition in Raga Neelambari, which has some Shākta terms such as Shringāra lahari, druta-shārike, kairava-chandrikee, bruno-chikure and so on.

Chinni Krishna Dasa uses the phrase 'Rudrāni' in some compositions; seen at best in a Kriti "Tribhuvaneshwari" in Raga Srinivasa Iyer was another composer who used these terms in his compositions. He was a Kālī devotee and in a Kriti in Raga Darbar sings "entavedina Kālī ma talli".

Patnam Subramania Iyer and Kottavasal Venkatasubba Iyer are both credited with the authorship of an excellent composition in Rāga Bhairavi, quite popular too, "Nee pādamuule", which has many Shākta oriented terms like Parā-Shakte, Kowmari, Sanātani, Shoollini and Mahā-Kālī.

A composition in Rāga Sahana, of unknown authorship, "Shri Madhurapuravasini" uses the word Lalita, several times over. Another composition, allegedly of anonymous authorship (by Cheyyur Chengalvaraya Shastri) praises the Sheetala Devi or Mari-amman concept, Devi is described as "Kara-druta brahma Kapāle".

Srisuta Dasa is a composer of the Dikshitar mould who has made some Shākta powranic references like "Maithili nātha samshodini", "Bhandāri bhanjana prabhāva vishvasa", "Shri Chakra Vasini" and "Shri Chakra mandala maye", in his compositions.

Tiruvaroor Ramaswami Pillai, a Tamil Composer, has referred to some Shākta terms in his compositions. Ramaswami Shivan's "Pāhimān Shri Rāja Rājeshwari" is famous. In a Kriti, in Tamil, in Rāga Begada, we have a passage "Kandanaiyogi dandanai cheyumoru chandanai edir Bhandanai Mayidanai Mundanai yuvirundanai" giving the name of demons destroyed by Devi - a Shākta spectacle, indeed.

### xiii) Epilogue

Reformed Shākta tradition, as Shri Vidyā, is a dominant factor in the texts of Karnatic music compositions. Fine arts, especially music had a special place in this theological system. The personalised entity, as Devi, was a patron of arts, a practitioner of music. Apart from references furnished, we have expressions, praising Devi as "sangeeta shāstra yute" (Namaste Paradevate), "Bhāva Rāga Tāla modini" (Bhaja re re chitta) "Sangeetapriya" (paradevate) and "Bhāva Rāga Tāla Vishvasini" (Panchāshatpeetha roopini) by muttuswāmi Dikshitar. Shyāmā Shāstri has used the expression 'Gāna-Vinodiniin four kritis - "Meenal oehand" (Dhanyāshi), "Karunanidhi" (Todi), "Ninne Namminānu" (Todi) and "Pālayāshumam" (Arabhi). He has also used the expressions, "Sangeeta rasike" and "Sangeetha lole".

Shyāyā Shāstri's cognisance of the esoteric value of the Shri Chakra can be seen in expressions like "Sumeru Madhya nilaye", "Sumeru madhya vasini", "Trikona nilaye" and "Shri Chakra Rājeshwari".

Absolute fidelity to Shakta and Shri Vidyā traditions is the hallmark of the prolific output of Muttuswāmi Dikshitar. Adherence to Shākta and Tantric traditions is found in the compositions dedicated to Ganapati by Dikshitar, in expressions like :

"Moola pankaja madhyasta"	-	"Siddhi Vināyakam"
"Chinmoola kamala sthitha"	-	"Shri Ganānātham"
"Moolādhāra kshetra sthitha"	-	"Vātāpi Ganapatim"
"Trikona madhya gata"	-	"Vātāpi Ganapatim"

Although Advaitic expressions are also found in Shiva-oriented compositions of Dikshitar, we also find passages like "Sakala nishkala satehidānandamaya - Gowreesham, Sadashivam, Chitsabhesham, Chidākāsha Bhairavam". This passage echoes the contents of the Vātula Shuddha Agama (1-14-7), edifying epithets are found in Dikshitar's compositions. Conceptual clarity apart, every minute detail of the Shri-Chakra, is found in his compositions. He prays to Devi as, "Para-Shiva-tattva-swaroopini", in the ultimate, unified form. Dikshitar is said to have shed his mortal coils, uttering the words "Shive pahi". He is unparalleled in variety of expression, unequalled in dignity of diction. He is the fairest star, with Shākta traits, shining in the firmament of Karnatic music.

Shākta reformation was nearly contemporaneous with the division of Indian Music into Uttarādhiya and Dakshinātya Sangeeta, or into Hindusthani and Karnatic Music. Yet, We are unable to trace any finite Shākta tradition prior to the advent of Muttuswāmi Dikshitar and Shyāmū Shāstri. Nevertheless, the quality and quantity of their output adequately compensates for the infructuous efflux of time.

Karnatic Music remained virtually un-influenced by Islamic values and retained its pristine purity. The Bhakti movement that prevailed from the thirteenth to sixteenth Century, somehow did not imbibe or assimilate Shākta traditions. Hence, the virtual absence in this period. Yet, theology, metaphysics and devotion dominated the Southern thought and ethos - permitting every genre of devotion and theology in classical music. Mention must be made of the fact that devotion and theology dominate Karnatic Music, in direct contrast with eroticism of Hindusthani Music. This system is thus, a complete representation of Hindu theology - encompassing Shaiva, Vaishnava, Shākta, Gānāpatya and sowra schools. Thus, there are several Shākta oriented references in Karnatic Music.

## **BHASHA GOWRAVA IN COMPOSITIONS OF SHRI MUTTUSWAMI DIKSHITAR**

### **I. PREFACE**

Music is both natural and created. The evolution of the latter is ascribed to the former. Kalidasa, subscribing to this view, wrote : "yah poorayan keecha karandra bhaagaan, dhari mukhottena sameeranena, udgaasthitaam icchati kinnaraanaam taana pradaayeesham ivopagantum" (the wind that blew through the crevices of the caves of Himalaya set the tunes to be rendered by the kinnaras). The scholastic definition of the term "Sangeeta", as found in the Sangeeta Makaranda is "Geetam Vaadyam tathaa nrutyam trayam sangeetam uchyate". Sangeeta encompasses vocal and instrumental musical renditions and dance, as well. Imagine Abhinaya in dance without corresponding Saahitya – Abhinaya is the test of the expressional felicity of Saahitya. Some scholars distinguish between the terms "Geeta" and "Sangeeta", on the premise that "sangeeta" signified samyak + geeta, to create music and that "geeta" meant that which is rendered – thus distinguishing between the creation and rendition of music. Lakshana was the term used to denote the art, theory and composing of music while Lakshya meant practice and rendition. Lakshana and Lakshya are inter-related like the egg and the chick – which came first ? Lakshana is the codification of Lakshya. Lakshya is the ultimate aim of Lakshana. Shri Tyagarajaswami appears to accept this distinction:

"Geethaarthamu sangeeta aanandamu neetaavana joodara". (Discern the meaning of geeta and enjoy the bliss of sangeeta). Saahitya is Integral to both Lakshana and Lakshya. It embellishes the aesthetic value of Lakshana and hones the renditional skill of Lakshya.

In Daakshinaatya Sangeeta, also known as Karnatic Music, Sangeeta (music) and Saahitya (literary content) have, forever, functioned in tandem. Equal importance was accorded both to Dhatu (words) and Maatu (tune) Shri Muttuswami Dikshitar stated:

"Sangeeta saahitya saaragnya sannute" and "Sarasa sangeeta saahitya stana dwayayaa". Daakshinaatya Sangeeta accords equal importance to Bhava, Raga and Tala. Dikshitar extolls Devi as "Bhava Raga Tala Modini" (one who enjoys Bhava, Raga, Tala) and as "Bhava Raga Tala Vishwasini" (one who

has faith in Bhava, Raga and Tala). Bhava is linked with Saahitya and Rasa-Anubhava (literature and emotional experience), Raga is linked to Ranjakatva (aesthetic satisfaction) and Tala is linked to the metrical count (Akshara Sankhya) of words. Thus, Saahitya has a dominant role in Karnatic Music.

Karnatic Music transcends linguistic limitations and is enriched by compositions in several languages – Tamil, Telugu, Kannada, Malayalam and Sanskrit; even Abhangs and Bhajans in North Indian languages are accepted. Of these languages, Sanskrit is purely classical, virtually unspoken; the others are regional and vernacular. Hence, the literary aspect, Saahitya Bhava, is bound to be of significant importance in compositions couched in a classical language like Sanskrit. Such a study will be fruitful and welcome.

## II. MEDIUM OF EXPRESSION IN DIKSHITAR'S COMPOSITIONS

At the outset, we should analyse this aspect as found in the compositions of the Trinity of Karnatic Music – Shyama Shastri, Tyagaraja and Muttuswami Dikshitar. Shyama Shastri was a tri-lingual composer and has used Telugu, Sanskrit and Tamil, for his compositions. Tyagarajaswami was a bi-lingual composer, who utilised Telugu and Sanskrit. In comparison, we may state that Dikshitar was a uni-lingual composer who composed only in Sanskrit.

While arriving at this postulation, we have to discount two manipravala Kritis of Muttuswami Dikshitar. Scholars have agreed after research, that the Chowka-Varna in Todi Raga (Roopamu Joochi) originally credited to Muttuswami Dikshitar, is, in fact, a composition of Ramaswami Dikshitar. Same is the case with the Pada-Varna in Khamas – "Enta ninne telupuduraa". A daru in Raga Sri Ranjani, "Nee saati deivamu" is erroneously ascribed as a Telugu composition of Muttuswami Dikshitar. Firstly, Muttuswami Dikshitar has not composed darus – only Kritis. Secondly, he has not used Telugu even in Nottu-Swara saahityaas. Above all, while all his compositions have the "Guruguha" mudra, this Daru does not have it. Successors of Muttuswami Dikshitar – like Subbarama Dikshitar and Ambi Dikshitar have adopted the "Guruguha" mudra in their compositions. Hence, it is plausible that this Daru was also a composition of Ramaswami Dikshitar. The absence of Guruguha Mudra negates the supposed authorship attributed to Shri Muttuswami Dikshitar. Hence, it would be justified to postulate that Shri

Muttuswami Dikshitar was a uni-lingual composer, whose singular medium of expression was Sanskrit.

### III. METHOD OF EVALUATION OF BHAASHA GOWRAVA

The literary aspects of musical compositions have to be evaluated by methods divergent from those applicable in literary analysis – where evaluation is totally oriented to etymology, grammar and semantics. In music, classicism or grammatic perfection are secondary in importance to aesthetics or audio – satisfaction. While no poetic licence is conferred on composers of music, there is no hyper-rigidity in the application of grammatic regulations. Poetry and music are not identical. Kaavya Niyama (Rules of poetry) are partially valid in the Saahitya meant for Sangeeta. Let us pause to delve on this aspect.

Prose (Gadya) can be elegant; but tongue – twisting gadya passages have grace only and no musical lilt. Dandaka – passages have a light element of lilt, which is inadequate. Poetic metres like Anushtup, Trishtup, Gayatri, Vasanta Tilaka and Shardoola Vikreedita are unsuited for musical compositions. Metres like Apraantaka, Ullopya, Madraka, Prakari and Druta – Vilambika are suited to Laya-baddha Sangeeta. There cannot be a superimposition of poetry – norms on Sangeeta. Yet, there is a lot of similarity between Kaavya and Sangeeta.

The best prescription was made by the Pitaamaha Purandaradasa:

“Yati praasa ira beku, gatige nillsa beku

Rati pati pitanolu ati prema ira beku

Taala beku, takka mela beku”.

### IV. PADA BHAVA IN KRITIS OF MUTTUSWAMI DIKSHITAR

Pada Bhava covers the usage and coinage of words/expressions. “Gandha-Vaaha” means the carrier of scent and signifies mild breeze; soft breeze wafts and carries perfume. Only Dikshitar has used this expression: “Navaneeta gandha vaaha vadanam, mrudu gadanam”.

Note the presence of words like mrudu and nalina – everything about this passage is soft.

Many of you would be familiar with a passage from the Shri-Sookta “Padmapriye, padmini, padmahaste, padmaalaye padma dalaayataakshi”. In

a shloka, we have a similar passage "Karaaravindena padaaravindam, mukhaaravinde viniveshayantam"" The lotus is compared with several corporeal parts. Dikshitar compresses the entire expression into one word – "pada nayanaana kara nalini".

The creation of this illusory (maya) world is a sport to Devi. This is described in the passage, "Bhuvanodaya sthithilaya vinodini". A similar passage is "Sakala nishkala swaaropa tejase sakala loka srushti karana bhraajase".

"Bhraajase" is a rare expression meaning derivation of happiness. Another fine expression is "deekshaa santushta maanase". The superficial meaning is initiation into a cult; the esoteric significance of this expression is a state of spiritual equanimity.

When consigning the dead to the flames, we chant "apanaha shoshitat aghum agneshu shuddhaarayam". As Agni is the great purifier, we consign the corpses to cremation. Dikshitar uses the expression "Paavaka" for Agni, the great purifier – "Divaakara sheeta kirana paavakaadi vikaasa karaya".

Normally, the word 'vata' is used for the banyan tree. Dikshitar describes Dakshinaamoorti as 'Suvama vata vruksha moola sthite'. The word 'Nyagrodha' is a rare expression, found in the Vishnu-Sahasranama, also meaning the banyan tree. Describing Dakshinamoorti, Dikshitar uses the expression "Nyagrodha vruksha moola vasinam".

The term 'prasaada' has two meaning – grace and peace. In a passage found in the Bhagavad geeta, "prasade sarva dukkhaanam haanivasyopa jaayate" it means peace, while in Upanishadic passages like "dhaatuh prasaada mahimaan mahimaanam aatmanaha" it means grace. Dikshitar prefers to use this term as grace – "Chamatkaara bhoopaalaadi prasaada karana nipuna Mahalingam, chhaaya rahita deepa prakaasha garbha gruha madhya rangam".

The first and second Naamaas of the Lalitaa-Sahasranaama are "Shri Maata" and "Shri Mahaaraagnyi". In a kriti by Dikshitar, the Pallavi starts with "Shri Matah" and the Anupallavi with "Shri Mahaaraagnyi". He has used several Naamaas of the Lalita-Sahasranama in Devi – oriented Kritis.

Dikshitar has coined some delectable words "Nagapati sutaa sodara" is an expression used for Vishnu. Dikshitar calls Krishna as "Rowhineyaanuja".

These are some examples highlighting the superiority of the Pada-Bhava of the Sahitya found in Dikshitar's compositions. The usage of expressions or



words in the Vedas, Shaastraas, Sahasranamaas etc: only enhance the value of Bhaasha gowrava.

In a Kriti on Krishna we find Dikshitar using many of the Vishnu Dwaadasha Naama.

#### V. ARTHA BHAAVA

Artha Bhaava deals with the aspect of meaning through which the literary value is enhanced. As a philosopher, an Adwaitin, a practitioner of Shri – Vidya doctrine, a maantrika, we find several philosophical and metaphysical examples in the Kritis of Dikshitar, enhancing Bhaasha – gowrava through artha – pushti.

The supreme Being is beyond physical faculties, "Avayava traya ateetena nityena"; also beyond the three mental states of Jaagruta, Swapna and Sushupti, "Avasthaa traya saakshipaati shuddhena"; beyond the Panchakosha "Bhava Panchakoshavyatiraktena" (the Panchakoshaas mentioned in the Taittareeya Upanishad are Anna, Mano, Prana, Vignyana and Aananda). Note the brevity of expression and depth of meaning.

The Purusha-Sookta is a long winding hymn on universal creation – "Viraajo adi purooshaha etc:". Dikshitar summarises the substance of the Purusha Sookta in one line – "Viraat swaroopa akaaram vishwa srushti kartaaram". He is the only composer who has dedicated a composition to the four-headed creator, Brahma Deva.

Dwaita – vaada dominates when we perceive two distinct, separate entities. Let us take the case of the luminaries – the Sun and the Moon. Most of the days, we see them separately. The Moon is not self-luminiscent (Swayamprakasha) and only reflects the Sun's rays. This is like the Jeeva and the Brahman. On the Amaavasya day, the Sun and the Moon rise at the same time and set at the same time. It is a day of Udaya – Ravi – Chandrika. It is a day of Adwaita – as we do not see the Moon at all. That is the best day for the soul to rise – for Atmodaya. So says Dikshitar – "Aaatmodaya ravi chandrika sandeepte". This passage, singularly, is adequate testimony for the excellence of Saahitya, in Dikshitar's Kritis.

The attributeless, Impersonal Brahman is described as "bodham, Shiva sankalpa – Vikalpam, buddha, shuddha, nitya, nirvikalpam", highly reminiscent of the Upanishadic dictum, "Sad eva somyedmidamagram aseed

ekameva adwiteeyaam". Dikshitar describes Devi as "Shri Vaagbhava koota jaata chaturveda swaroopineem" – as the manifestation of the four Vedas which originated from the Vaagbhava koota.

There are witnesses amongst us, who saw the Paramaachaarya of Kaanchi Kaamakoti Peetha being moved to tears by the rendition of a Dikshitar Kirti.

Devi is praised as "Deshika pradarshita chidroopini" and as "Saadhujana aaraadhita sadguru kataaksha moole" (Visualised as taught by the guru). As a true and staunch Adwaitin, Dikshitar sang "Sri guruguhasya daasaham nochet chid guruguha evaaham" (I am not merely the Daasa of guruguha, I am guruguha Himself) – echoing the sentiments of the Hamsa-Japa "So-aham".

Subhramanya is praised as "mati-mataam hrudaya gopura deepo" (The beacon light shining on top of the gopura of my thought)

## VI. UPAMA

Upama is the art of creative or comparative imagery. Kalidasa excelled in this facet and is peerless. We can find several examples of upama in Dikshitar's kritis.

Dikshitar describes Devi as a beautiful deer gambolling in the garden called Hreemkara. "Hreemkara vipina hiranyam". In another Kirti he calls Her as the parrot in a cage called Shiva – "Shiva panjara shuki". Dikshitar compares the nose-screw worn by Devi with that of a twinkling star – "taara sadrusha naasaamani virajitaam".

In the invocatory song, Dhyana – Kirti of the Kamalamba Navaavarna series, Dikshitar describes Devi as a wish-granting creeper "aashruta kalpa latike". In a subsequent song of the same series She is described as "Shruta kalpa vaatika" – she has developed from a creeper to a park !

Dikshitar was not devoid of knowledge of values of visual arts. In one composition he states, "raaka Chandra vadana, rajeeva nayana". The complexion is as white as the full moon with a touch of pink coming from the lotus-like eyes. What a colour – scheme !

Though ascetic by nature, Dikshitar was not unfamiliar with Shrungara – Rasa, as can be perceived from the multiple expressions used to describe the hair of Devi – "neerada chikure", "neela alaka dhari" "varaali veni", "ramaneeya punnaaga vijita veni", "chikura vijita neela ghanaa" and so on.

The purity of the full moon is compared with the heart of a pious person, "Saadhu jana hrudaya sadrusham". The heart of the Aashutosha, Shiva, is compared with melting butter "navaneeta hrudaya vibhaata". The radiance of Shiva is comparable with Crores of suns – "Bhanu koti prakaasha". Brevity forbids further elaboration.

#### VII. VYAAKARANA NIYAMA

We find that Vyaakarana Niyama, regulations of grammar have been scrupulously adhered to, in Dikshitar's compositions. To maintain the Akshara Sankhya, he has used delectable terms for Durga, Lakshmi and Saraswati, using the dreaded Bhabhaavali method and has addressed them as Bhairavi, Bhaargavi and Bhaarat.

Declensions of case – endings in eight Karakas, called the Vibhakti – technique, was successfully used by Dikshitar in many series of compositions – we have the Tyagaraja, Kamalamba, Neelotpallamba, Abhayamba, Guruguha and Rama Vibhakti series of compositions. In one composition he has used all eight Vibhaktis, which is an unequalled feat.

#### VIII. SHABDA BHAVA

##### (A) PRASA

The intellectual sagacity of Dikshitar can be seen even in his very first composition, where the Charana passage brims with sixteen passages all starting with the Akshara 'Ma'; it is worthy of mention that the Raga of this Kirti is Mayamalava gowla.

Kritis are identifiable with Dwiteeya Akshara Prasa – a norm which was maintained by Dikshitar scrupulously. See simple cases like "Shree Su" "Bhoo Su" "Vaasu" and "Vaasa" "Daasa". Let us take the akshara 'la' as an example. We find a passage : "Kaala Kaala Bhairava, brahma kapaala shoola dhara, phaala nayana, kahetrappaala, sadguna sheela bhayankara jwaala jaala haalaahala moolaashana kolaahala, Neelakantha subaala Guruguha lola leela jaala paala". Another famous example is with the akshara "Ksha" – "Daksha shikshana dakshatara sura lakshana vidhi vilakshana laksha lakshana bahu vichakshana sudhaa bakshana guru kataaksha veekshana". Even yugma – aksharas posed no problems to Dikshitar : "Vallaki pustaka abhaya varada komala tara kare, pallavanghri yugala mani prakaasha manjira dhare, phulla

Sarasijaakshi Sripurah swapeethaantare, Vallabhesha vidhthari Hara vaanchita artha prade vare, mallikaadi sumaarchite, maaya karya varjite, Valeesha guruguha nute vaa deeksham taamayute". The yugma – akshara "Ila" comes out so beautifully in this passage. Usage of yugma – aksharas like "dya" was child's play to Dikshitar. Dikshitar was adept in both Prathamaakshara and Dwiteeyaakshara Prasa.

(B) ANUPRAASA

As regards Anuprasa, importance was accorded to this aspect wherever Vibhakti – Niyama permitted it. See the sequence "charanam" "bharanam" "taaranam" "vaaranam" "poojitam" "madhyagatam" "upaasitam" "sthitham" "tundam" "kantham" "dandam".

Another example is "sahita" "upeta" "mahita" "ateeta" "taata" "navaneeta" "vibhata" "sangeeta" "Sambhoota" "Naatha". Anuprasa, in Kritis, was Dikshitar's forte.

IX. YATIS

It will not be incorrect to state categorically that the usage of yatis are best discerned in Karnatic Music, only in the Kritis of Dikshitar.

- (a) For the expansive Shrutovaaho Yati, we can cite the example of :  
"Sham prakaasham, swaroopa prakaasham, tatva swaroopa prakaasham, sakala tattva swaroopa prakaasham, Shiva Shaktyaadi sakala tattva swaroopa prakaasham".
- (b) For the tapering go-puccha yati, tapering like a cow's tail we can cite:  
"Sarasakaaye, rasakaaye, sakaaye, aaye, maaye"  
"Saarasapade, rasapade, sapade, pade, pade"

X. RAGA-MUDRA TECHNIQUE

This feature can be found only in compositions of Muttuswami Dikshitar (.) There are direct references like "Saranga Raga Priye" "Marga Hindola Raga nutam". There are semi-direct references like "Hamsadhwani bhooshita" "purnagavarali prakaashini" and so on. The genius of Dikshitar is seen best in indirect references like:

- "Kamakoti bila" + "hari nuta kamale"  
"bhajeham" + "Veeranutam"  
"Kaavya naataka alankara bharana".

The manipulation of the Saahitya of a Kriti to facilitate utterance of the Raga's name, is a feature unique to Dikshitar's compositions.

XI. ABERRATIONS AND MUTATIONS OF SAHITYA IN DIKSHITAR'S COMPOSITIONS

This undesirable phenomenon has crept into, this virus has affected the realm of Dikshitar's kritis. A passage of a Kriti is wrongly rendered nowadays even by senior performers. They sing, "vinoda jaalineem vaarineem". There is no word, in Sanskrit, as "jaalineem". The correct expression is "vinoda jaala nivaarineem". The mere shift of the alphabet 'ni' spells disaster. The Anupallavi of a famous Kriti in Raga Khamboji is rendered as "Hari Hrudayaa". The Pallavi has reference to Vishnu as "Madanajanaka". The Pallavi starts with "Marakata". Devi delights the mind of Shiva. The correct Saahitya should be "Hara hrudaya". One fall line from the charana of the kriti "Balagopala" (Bhairavi) is missing – the total number of lines being rendered nowadays is odd, which is not the case. The Raashi reference is missing in the Kriti "Chandran bhaja" – why ?

The minor difference between Hrusva and Deergha (short or long pronunciation) can lead to a major difference. Mark the passage being rendered as "somam shirodhruta soorya gangam" – with soorya in the hrusva. This misguides us and makes no sense. "Somam" is interpreted as the "moon" ; shirodhruta as "borne on the head"; "Soorya" as the sun and Ganga is Ganga. We can understand Ganga and the moon on Shiva's head; where is the Sun on Shiva's head ? Some explain it as jewellery of a head-set including Sooryakala and Chandrakala. This leads to the exclusion of Ganga; no Gangakala is worn. The mystery is solved if the word "Soorya" is pronounced in the Deergha as "Sooryaa". The lexicon, Nikhantu defines "Sooryaa" as a new-bride, a Nava Vadhu. In this context, somam is interpreted as Sa + Umam, One who has Uma as an Ardhaangini, occupying half of the body. When circumstances compelled the accomodation of a "Sooryaa" (new-bride) called Ganga, Shiva made Ganga "shirodhruta" (resting on the head).

Is further proof needed to illustrate the genius, the Medhaa-Vilaasa of Muttuswami Dikshitar ?.

Bhasha – gowrava is abundant in Dikshitar's kritis:

- 1) There is a consistent level of artha – gowrava and laalitya.
- 2) You find many rare and new words, which can stand grammatical and etymological tests.
- 3) You do not find colloquial expressions.
- 4) You do not find contrived expressions like "ghana agha jeemoota aashuga jaladhi".
- 5) In Dikshitar's compositions, you cannot find unparliamentary expressions like "Harami".

Undoubtedly, Dikshitar is a Saahityakarta par-excellence and the dignity of diction, rendition, esoteric significance, meaning and language as found in his compositions, remains unsurpassed.

## **NORTH INDIAN RAGAS IN COMPOSITIONS OF MUTTUSWAMI DIKSHITAR**

We revel in identifying diversity in unity and have created administrative, cultural, linguistic and social barriers in a heterogeneous composition of Indian ethos. Five centuries back, we had a unified system of music, which now stands bifurcated as two systems of classical music – the Northern (Uttaraadheeya) and the Southern (Daakshinaatya). Alien hegemony, religion and cultural values were being imposed and there were pressures of Islamic influence. The precise cause for bifurcation of the unified system of classical music is unknown; yet, it is surmised that the division was resultant from the fact that one group was not averse to acceptance of alien values and that the other group was conservative enough to resist such imposition. Acceptance was by the Northern group and resistance stemmed from the Southern group. Some savants like Sreepada Raja discouraged the rendition and absorption of Ragas of Arabic origin like Kalyani and Yaman. Another Raga called Turushka – Todi was taboo. Perhaps, another case of "Turukaru karedere una bahudanna".

The Southern system was in vogue in a region called Karnataka and came to be known as Karnataka Sangeeta. This musical region is not synonymous with the present state with the same name. The Northern limit of this region was a word which started with the alphabet "Ka" and the Southern limit too, was with a word which started with "Ka". The limits were River Krishna to the North and the confluence of the seas, Kanya Kumari, to the South. For the musical world, the region Karnataka virtually covers peninsular India.

Let us pause to examine the effects of bifurcation. Was there an absolute water-tight division with no common link or legacy? Take the case of Raga Piloo, of folk-origin. It was unimportant but cognised in the Karnatic system and had a finite status in Hindusthani Music. It was gobbled up by the proximate Raga, Kafi. We have as a legacy, a laali in Raga Piloo, composed by Purandaradasa. The Raga Kafi, also known as Hindusthani Kafi, has a place of importance, nowadays, in the Karnatic system. Puritans refer to a Raga "Karnataka Kafi", of which we have three versions – Swab Tirunal's version being too close to Karaharapriya, Dikshitar's being similar to Kanada

and Shyama Shastri's version being midway between Darbar and Karaharapriya. Which is the authentic version ? It is certain that Purandaradasa did not tune "Jagadododharana" in Hindusthani Kafi and the tunesmith was B.S.Rajam Iengar. There is no reference to Raga Kafi, written ca.1560 A.D. by Pundarika Vitthala (a disciple of Purandaradasa) In his work, "Rasakowmudi".

The division was not thorough and there was some linkage. Many values got obliterated in course of time and some values were absorbed. This is the background for evaluation of the role of North Indian Ragas, in the musical output of Muttuswami Dikshitar.

Dikshitar spent nine years at Kashi and had enough opportunities for exposure to the Hindusthani system. Dikshitar may have introduced a few Ragas into Karnatic Music; several were in vogue before Dikshitar's time. Lalita is a Raga, of Northern origin, which has been used by all members of the musical Trinity. Ragas like Goorjari, Hamveer – Kalyani and Ramakali were in use at the Trinity's time. Ragas like Bhairavi (Sindhu Bhairavi), Behag and Bageshri came in shortly thereafter. Recent infusions include Ragas like Shivaranjani, Bairagi – Bhairav (Revati), Ahir-Bhairav, Basant-Bahar and so on.

In a presentation of this manner, ground rules will have to be laid down, as detailed hereunder:

- i) Ragas adopted from Hindusthani music, maintained with same nomenclature are included; eg: Ramakali.
- ii) Ragas adopted from Hindusthani music, with Northern musical content but different name are also included; eg: Hamvir Kalyani (Kedar in Hindusthani Music)
- iii) Ragas of Hindusthani Music which have been integrated into Karnatic Music; eg: Raga Jhenjhuti
- iv) Ragas of Hindusthani Music which have musical equivalents in Karnatic Music; eg: Karnataka Devagandhari (Bhimplas)



We exclude those which are similar only in name but different in musical content; eg: Todi of Hindusthani music is totally dissimilar to the Todi of Karnatic Music; but it has an equivalent in Shivapantuvrali. So we exclude Todi of Karnatic Music.

The first Raga we take up presents a finite case study – we take the Raga Karnataka Shuddha Saveri. This Raga is musically proximate to Ragas Malahari and Kannada Bangala. Only Muttuswami Dikshitar has composed in these three Ragas. Neither Tyagaraja or Shyama Shastri have used these Ragas. Malahari is an old Raga, very much indigenous to Karnatic Music and the old Pillari geetas were taught to beginners in Raga Malahari. Malahari is Nishada-varjita and has gandhara only in the Avarohana. There is limited use of Nishada Swara in Raga Kannada Bangala. Raga Karnataka Shuddha Saveri is an Audava Raga with Shuddha Swaras (Rishabha, Madhyama, Dhaivata) and does not have the Gandhara or Nishada Swaras. There is an ancient Hindusthani Raga which is the equivalent of Karnataka Shuddha Saveri. It is Raga Komkali. This was Introduced by Muttuswami Dikshitar, to Karnatic Music and he himself gave the name to this Raga – as the “maana-danda” or scale in Archana is Saveri and as the swaras are Shuddha swaras. The prefix ‘Karnataka’ has not been used by Muttuswami Dikshitar, in the Kirti. It is most likely that prefix was given by Subbarama Dikshitar, to differentiate from the second Shuddha Saveri Raga in the system, known to Dikshitar as Devakriya. Subbarama Dikshitar has had a hand in the matter, as he has classified this Raga as an Upanga of the first Melakarta Raga. Another case, like Raga Kamalamanohari, of a non-vivadi Raga being a Janya of a Vivadi Melakarta !

Karnataka Shuddha Saveri is known for the pronounced and elongated prayoga of the Rishabhaswara. These facts show that this Raga was a latter addition, compounded further by the exclusive usage by Dikshitar. Komkali is a strong Raga In Hindusthani system, a Prabhat-Kala Raga. Remember Pankaj Mallick singing “Yeh kaun aaj aaya savere savere” ? That is Komkali, Karnataka Shuddha Saveri.

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## **EKAMRESHA NAYIKE (SHUDDHA SAVERI)**

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We are aware that the origin of many Ragas can be traced from their names. The Raga from Khamboja Desha (Cambodia) is Khamboji; from Sind is Sindhu-Bhairavi; from Gowda Desha (Bengal) is Gauda-Mallar; from Malwa is Malwi; from Kashi is Kashiramakriya and so on. The Raga that originated in the Gurjara was a Raga accepted in Karnatic Music before Dikshitar's time, as we have a Tyagaraja Kṛti too in that Raga — "Vaaralendu kommani naayendu" by Tyagaraja. Both composers have handled Raga Gurjari in a near-similar manner; except that Tyagarajaswami stresses the Antara Gandhara much more than Dikshitar. We have a delectable kṛti by Dikshitar in Raga Gurjari.

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## **GUNIJANAADI NUTA (GURJARI)**

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The next choice, obviously has to be Raga Lalita. This is one of the twentyeight Ragas in which we have atleast one composition by each member of the Trinity. So, Raga Lalita was in vogue prior to the period of the Trinity, in Karnatic Music. Shyama Shastri's "Nannu brovu Lalita" was popularised by the renditions of the late Bidara Kishtappa. Tyagaraja's Kṛti "Seetamina Maayamma" is rendered by few in Raga Lalita and by many in Raga Vasanta. The closeness of Lalita and Vasanta is such that it cannot be but noticed. Vasanta is called Daakshinaatya Vasanta, to differentiate it from Basant of Hindusthani Music. By inference, Raga Lalita was brought into Karnatic Music from the North. It was eventually integrated into Karnatic Music. There are two compositions by Muttuswami Dikshitar in Raga Lalita — "Agasteeshwaram Bhajeham" and "Hiranmayeem Lakshmeem".

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## **HIRANMAYEEM LAKSHMEEM (LALITA)**

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There is a special group of Ragas using both Shuddha Madhyama and Prati Madhyama swaras. Some such Ragas are Yamuna Kalyani, Hamvir Kalyani and Saranga, Hamvir Kalyani and Yamuna Kalyani are of Northern Origin, which is noteworthy. The main point to be noticed is that in these Ragas cited above, the dominant Swara is the Prati Madhyama Swara and the occasional swara is the Shuddha Madhyama swara.

Very few are aware of the fact that there are Ragas which are Dwi-Madhyama in structure but with the Shuddha Madhyama as the dominant swara and the Prati-Madhyama as the subordinate Swara. Some such Ragas are Ramakali, Ardradeshi, Ahir-Marwa etc.:. Only Muttuswami Dikshitar has used such Ragas. We shall now move on to Raga Ramakali. The structure of the Kṛiti is such that it resembles a Dhruvād composition. A striking feature is the Raga-Mudra technique adopted by Dikshitar, in this Kṛiti. The Pallavi has the Sahitya "Rama Rama Kali Kalusha Virama" – Rama mitigates the evils of the Kali era. During rendition, one is conjoined to pronounce "Ramakali", which is the name of Raga. An example of the inherent genius of Muttuswami Dikshitar.

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## **RAMA RAMA (RAMAKALI)**

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Many connoisseurs consider the Ragas Brindavana Saranga and Brindavani as identical, which is incorrect. There are variances even in the concept and rendition of Brindavana Saranga itself. The Tyagaraja Sampradaya permits a fair amount of emphasis of the Gandhara swara, as can be visualised in the Kṛiti "Kamalapta Kula". This moves this Raga close to Raga Shri. The Dikshitar school permits Gandhara only as a weak, Alpa Swara, as can be seen from the compositions -- "Rangapura Vihara" and "Soundara Rajam". Interestingly, the Mudra "Brindavana Saranga" is seen in these two

compositions. Portrayal of this Raga by adherents of the Dikshitar tradition will show that it is closer to Madhyamavati, mainly because of the diminutive nature of the Gandhara. Dikshitar had the courage of conviction to convey that Brindavani and Brindavana Saranga are not identical, in a manner similar to the way he distinguished between Shuddha Dhanyasli and Udayaravichandrika. He has not used any Raga mudra in the Kṛti set to the Raga Brindavani. The origin of Brindavani is from the Uttaraadheeya school; though some call it Brindavani, some equate it with Raga Shuddha Sarang of the Hindusthani system. The dominant swara is the Kakali Nishada, which is alien to the 22<sup>nd</sup> Melakarta Raga. Hence, Brindavani is classified as a Bhashanga Raga of the 22<sup>nd</sup> Melakarta scheme. The Kṛti is "Swaminathena Samrakshitoham"

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### **SWAMINATHENA (BRUNDAVANI)**

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We have to also distinguish, in a similar manner, between Yamuna Kalyani and Yaman. Yamuna Kalyani can be identified in the passage "ma-ga-ma-ri-sa" with the presence of the Shuddha Madhyama. The Ashtapadi "Saa Virahe Tava Deena", the Devaranama "Hari Smaranane Maado" and the Kṛti "Haridaasulu" are all, set to Raga Yamuna Kalyani. In Raga Yaman though the Shuddha Madhyama swara is used, in passages like "ma-ri-sa-ni-ri-sa", you will not find "ma-ga-ma-ri-sa". Infact, you will even find "pa-ma-ga-ri-sa" with only the Prati-Madhyama swara. The two compositions by Dikshitar are only in the Raga Yaman, which many, mistakenly call as Yamuna Kalyani. Further, this view is fortified by the fact that the Raga Mudra used by Dikshitar, in both songs is only "Yamuna" and not "Yamuna Kalyani". This is another case of adoption of a Northern Raga by Dikshitar.

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## JAMBUPATE (YAMAN)

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Let us digress now slightly, to examples where Dikshitar did not being in a Hindusthani Raga but only permitted some nuances of a Hindusthani Raga in a classical Karnatic Raga, without violating structural norms. In his Kriti in Raga Bhairavam – we find finite shades of Ahir Bhairav:

“Kaala Bhairavam bhajeham anisham, Kaashipura vaasain bhootesham”

“Dheerataram vidhi Kapaala dharanam, Devaraja sevitaabja charanam”

Similarly, in Raga Kashi Ramakriya, we can see nuances of Raga Pooriya.

“Somaskanda vimaanastam Madhusoodanam, Vrushabhaachala sadanam”.

Attention needs to be paid to the fact that only Dikshitar has composed in both Kannada Gowla and Karnataka Devagandhari. Interestingly, Subbarama Dikshitar has mentioned in “Sangeeta Sampradaya Pradarshini” that there is a Sooladi composed by Purandaradasa in Raga Karnataka Devagandhari, set to Ragana Jati Mattya Tala with the title “hasugala kareva dhvani”. While this adequate indication tht Devagandhari of cheluva Kannada nadu was known to Purandaradasa, we cannot say, for certain, whether he tuned “Yaadava neeba”. Dikshitar has composed two Kritis in Raga Karnataka Devagandhari. Here again, Dikshitar has distinguished between Abheri and Karnataka Devagandhari. Abheri will have the Shuddha Dhaivata only, which view is uphold by Shyama Shastri too in the Kriti “Ninnuvina mangalada”. The current but popular version of “Nagumomu ganaleni” is a corrupted one, which is not Raga Abheri. Dikshitar’s Krib. “Panchashat peetha roopini” is well-known. However, we choose to present another composition. “Kaayaarohanesham” in Raga Karnataka Devagandhari. Raga Bimplas of the Hindusthani system matches with Karnataka Devagandhari. We cannot forget Bhimsen Joshi’s “Hari bhajaneya maado nirantara” in Bhimplas.

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## **KAAYAAROHANESHAM (KARNATAKA DEVAGANDHARI)**

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The examples of Hindola and Malkauns can also be considered. However, there seems to be inadequate traces of Hindusthani influence on Dikshitar, inasmuch as his compositions in Raga Hindola – “Neerajakshi”, “Saraswati Vidhiyuvati” and “Govardhana Gireesham” are concerned, wherefore we will bypass this case.

Raga Hamvir Kalyani is referred to in Rasakowmudi which means it was in circulation in the end of the sixteenth century. A pre-trinity composer-musicologist, Paidala Gurumoorthy Shastri, has included Hamvir Kalyani in his list of 22 Bhashanga Ragas in vogue and has categorically stated that this melody was imported from North India. Curiously, the Hamvir Kalyani of contemporary Karnatic Music corresponds to Raga Kedar of Hindusthani Music and not Hamvir-Kalyani of Hindusthani Music. Tyagraja’s nindastuti Kṛiti in this Raga is reasonably known. Though there is no composition of Shyama Shastri in this Raga, we have a famous Kṛiti composed by his son, Subbaraya Shastri – “Venkata Shaila Vihara”. The maximum output in Raga Hamvir-Kalyani is by Dikshitar. We choose a rare Kṛiti in this Raga, “Parimala Ranganatham” where again, we can see the facile use of the Raga-Mudra.

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## **PARIMALA RANGANATHAM (HAMVIR KALYANI)**

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We go back to the case of Dwi-Madhyama Ragas. Raga Marwa is of folk-origin and a Janya Raga of Raga Mayamalavagowla. In fact, there is a school of thought which says that even Mayamalavagowla came from the North. Such a statement will only invite criticism, as Purandaradasa standardised that Raga as the basis for Abhyasa gana. Raga Marwa omits the Rishabha swara in the ascendant-scale, Arohana and has a sampoorṇa Avarohana. This swara-scale makes it a distant cousin of Lalita and Vasanta – the differences being the presence of the Rishabha swara in the Raga Lalita and the use of

the Panchama Swara in the Avarohana of Raga Marwa. However, the use of the Prati Madhyama Swara in prayogas like "ni-dha-ma-pa" or "dha-ma-pa-ni" makes it a Bhashanga Raga and a Dwi-Madhyama Raga. We have an ekaika Raga Kṛiti by Dikshitar in Raga Marwa – "Maruvakaadli Maalini". This, like Raga Ramkali is a Raga where the Shuddha Madhyama dominates.

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## **MAARUVAKAADI (MARUVA)**

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Raga Poorvi is also a Dwi-Madhyama Raga, also a Bhashanga Raga. The one and only Kṛiti, ekaika Raga Kṛiti in this Raga belongs to the Guruguha Vibhakti series. Poorvi, obviously comes from Eastern India – through the Hindusthani music route. "Shri Guruguhasya daasoham nochet chid Guruguha eva ham" is the Kṛiti in this Raga. We have also Raga Malava – Panchama, with two Madhyamas and Dikshitar's Kṛiti "Vasudevam Upasmahe". Paucity of time inhibits their presentation.

Dikshitar and his contemporaries have not composed in Raga Jaunpuri. It is generally agreed that the tune of Arunachala Kavi's "Avataram sheididuveere" was post-Trinity. The best example of Jaunpuri, in Karnatic Music, is the composition of Vanamamalai Jeet – "Dasharatha suta sura gana ruta". The next question as to whether the tune of the famous Devaranama. "Rama mantrava japiso" was set by Purandaradasa, will stand answered. As mentioned earlier, there is no composition of Dikshitar in Raga Hindusthani Kapi. This Raga appears to be an exclusion. Delving onto the North Indian Raga Todli, which to us is known as Shivapantavarali, we have two Dikshitar compositions, each of which evokes different emotions. It is certain that Shivapantavarali was in vogue in the pre-trinity period, as we have the Tyagaraja Kṛiti "Ennaallu Oorage" in this Raga. We have tangible evidence of North Indian influence on Dikshitar in one of his Kṛitis, glimpses of which, are presented.

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## **PASHUPATEESHWARAM (SHIVAPANTUVARALI)**

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Karnatic Ragas are classified, Raga-Vargeekaranana is done in twenty methods – one of which is leased on the nuances of each Raga. In this method, three groups are formed. “Shuddha, Chaayalakah prokto Sankeernaani thataivacha”. Shuddha Ragas are those which present their individualistic and intrinsic lakshanans; even a flash, one Sanchara is adequate to identify that Raga. Kalyanai, Khamboji, Saveri, Shankarabharana, Todi, Bhairavi, Dhanyashi etc: are Shuddha Ragas – which also permit wide scope of exposition as Alapana, Neraval and Swara – Prasthara. Sankeerna Ragas are those which are not facile enough for Alapana and are best identified by means of a Kirti. Devamrutavarshini, Mandari, Manji are such Ragas. A Chhaayalaka Raga is one which carries nuances of other Ragas. When singing Raga Natakapiya, we get traces of Ragas Chakravaka, Karaharapiya and Todi. When rendering Raga Ghanta – we have passages of Punnavarali and Dhanyashi with a pronounced twang of the Shuddha Nishada swara. Similarly, Raga Dwijavanti is a Chhayaalaka Raga with shades of Sahana, Dhanyashi and Yadukula Khamboji coming in its rendition. The Raga that we find in the Kirti “Cheta Shri Balakrishnam” is of this kind. The Raga we get in the Kirti “Akhilandeswari” is said to be Jujawanti, which is also the Raga Mudra used in that Kirti. Jujawanti is the wholesale adoption of the North Indian Raga Jaijaiwanti. This can be visualised from a Kirti by Dikshitar.

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## **AKHILANDESHWARI (JUJAVANTI)**

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One issue has to be examined at this stage. Opinions are divided as to whether any useful purpose is served by adoption of North Indian Ragas in Karnatic Music. Some critics opine that at best, all North Indian Ragas suit only light-classical compositions and serve to dilute the level of classicism in Karnatic Music. Their criticism is not without basis. An area affected by adoption of the North Indian Ragas, is that comprising of the



Devaranamas of Purandaradasa. The original tune in Nadanamakriya of "Udara Vairagyavidu" has now given way to Shivaranjani. We have an innovative version of "Antakana Dootarige" in Raga Bageshri. That apart, even hundred years back, "Taraka bindige" used to be sung in Tilang. Tilang's proximity to Raga Samanta is too striking to go unnoticed. Dikshitar should have come across Tilang but did not accept it, as there was a very close ancient Raga, already in vogue. Is adoption of North Indian Ragas into Karnatic Music, a crime ? A harmonium-vidwan turned critic had the gumption to raise this issue and to condemn Muttuswami Dikshitar for usage of North Indian Ragas. He pronounced judgement on Dikshitar, in the newspaper Statesman, that it was the inadequacy of knowledge, incompetence in compositional ability and an utter lack of Bhava, that led to Dikshitar's usage of North Indian Ragas. If that be a crime, which I do not admit, I do not deny the guilt. What about "Manamu leda" in Hamvir Kalyani and "Rama Rama Pahi pahi" by Tyagaraja composed in North Indian Ragas – it is a divine pursuit, ethereal excellence, compositional brilliance, is it not ? Parochialism, partisanship and Chauvanism have their limits too – which limits were transgressed without qualms by that pseudo-pandit prone to perjurious pontification.

Dikshitar's stay in North India did provide many opportunities for him to imbibe finer points of North Indian Music. It should be remembered that Dikshitar had not started composing, when he was in Varanasi. North Indian Ragas did influence Dikshitar and by virtue of his stay at Varanasi, we find the incidence of North Indian Ragas to be more, in his compositions. We should not suppress facts. In the Dikshitar tradition, as can be visualised by a perusal of the Sangeeta Sampradaya Pradarshini by Subbarama Dikshitar, published first in 1903, hardly seventy years after the death of Muttuswami Dikshitar, all the "imported" Ragas have been integrated into Karnatic Music and duly classified as derivatives of the Melakarta Ragas. Dikshitar's attempt was to integrate, to see unity in diversity.

Mention has to be made of similar attempts that took place in the state of Karnataka, especially in the Mysore Durbar, by Bakshis and Vainikas, like Seshanna, Subbanna and Venkatagiriappa. Did they not introduce a new compositional format inspired by the music of North India, called "nagmas" ? Were not Hindusthani Ragas liberally used by them? Those who have heard Late Dr. V. Doreswamy Iengar play Seshanna's tillana in

Raga Darbari Kanada are bound to agree that such music was sublime. It is the narrow – minded partisan who is averse to adoption of facets from other systems of music.

Thus, Muttuswami Dikshitar rendered meritorious service by the adoption of North Indian Ragas for his compositions.

As mentioned earlier, there are some factors, almost forgotten, that have survived the division of Indian music into North Indian and Karnatic music, about six hundred years back. A folk-oriented Raga, Jhenjhuti, is one example of such survival. This Raga is without doubt, of North Indian origin. Dikshitar has used the mudra "Jhenhuti" and not the South-Indianised version "Chenjurutti" or "Chenchurutti". It is not attributable to the culture of the Chenchu tribe of Andhra Pradesh. A unique coincidence can be seen in the fact that all three compositions of Dikshitar in this Raga – "Ganesha Kumara", "Gange maam paahi" and "Gajamba Nayako" start with the akshara "Ga". This presentation concludes with a Dikshitar Kṛti in Raga Jhenjhuti.

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### **GAJAAMBA NAAYAKO (JHENJHUTI)**

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## **THE NEELOTPALAMBA VIBHAKTI KRITIS OF** **SHRI MUTTUSWAMI DIKSHITAR**

The unanimous and consensus view of scholars is that the glorious period of Shyama Shastri, Tyagarajaswami and Muttuswami Dikshitar symbolised the Golden Era of Karnatic Music. Amongst these trinitarians, Shyama Shastri was a tri-lingual composer and Tyagaraja, a bi-lingual composer. In sharp contrast, Dikshitar was a uni-lingual composer, if we discount his two Manipravala compositions. His medium of expression was Sanskrit, the classical language.

Etymology and semantics are accorded importance in Sanskrit, which is rigidly bound by grammatical canons. Vyakarana-Niyama dominate this language, as can be visualised from the fact that beginners are first taught the Shabdās. The declension of words into nominative, dative, genitive, possessive, accusative and other cases is called the Vibhakti technique which in musical compositions can well be an object of study. Yogi Narayana Teertha was the first exponent to experiment with the Vibhakti-technique, as can be perceived from compositions of the Krishna Leela Tarangini. Yet, Tarangams cannot be equated with Kritis, for a multiplicity of reasons. The credit for such usage, in a refined and effective manner, in Kritis, accrues to Shri Muttuswami Dikshitar. The prolific output of Dikshitar is customarily classified into sixteen groups, encompassing 438 compositions. The Vibhakti technique has been adopted in seven of these groups – they being the Kamalamba Navavarana, Tyagaraja, Abhayamba, Rama, Guruguha, Maduramba and the Neelotpalamba groups of kritis.

It is considered expedient, at this juncture, to acquaint this enlightened audience with the mythological and metaphysical aspects relating to a sacred place of pilgrimage in Tamil Nadu, called Tiruvarur, now a district headquarters. Located on the banks of one of the branches of the Kaveri, the temple of Tiruvarur has Shiva, in the form of Tyagaraja as the presiding Deity. In Siddhanta – Shaivism and in Sri-Vidya, the Ultimate Truth is the union of Shiva and Shakti. Shakti is not forever, in a passive state and has a tendency to be active. The process of moving away from the nodal Shiva is called 'Vikasa' or expansion and the inverse process of movement towards the nodal Shiva is called 'Sankocha' or contraction. Shakti has a two-fold functionality. In Vikasa, we have the element of Maya, the illusory worlds are seen,

there is an apparent distinction between the Atman and the Jeeva and so on. In Sankocha, plurality is progressively abolished and reality is seen.

Please recall the words:

“Yaaga yoga tyaga bhoga phalamosange” sung by Tyagaraja is a Kṛti in Raga Andolika. Yoga is performed with a goal. If the Karmic theory is valid, the fruits of yoga will have to be enjoyed there should be Bhoga. If however, the yoga is done without any motive, as a Nishkama karma, like the butcher Dharmavyaadhā, there is no need for Bhoga. The Bhagavad-Geetha advises us to renounce the fruits of any action:

“Karmajam buddhi yukta hi phalam tyaktvaa maneeshinaha”. Such renunciation is Tyaga. Hence, Tyaga goes along with Yoga and Bhoga. This lofty concept is the basis of the Tiruvaroor temple. The main Deity is Tyaga-Raja. The form of Devi in the Yogic posture, the Yogini, the Tapasvini, at Tiruvaroor, is Kamalamba, whose shrine is a separate – sub complex behind Tyagaraja’s shrine, indicating symbolically, Her search for the Parama-Shiva. Kamalamba is seen in a Yogic posture and is said to be perched on the sharp point of a pin. The Bhogini, the Mahishi, the consort of Tyagaraja is Neelotpālamba, whose shrine is in front of the Tyagaraja Shrine, to the left side, duly showing Her status as an Ardhāngini. The series of Kritis we propose to review is dedicated to Neelotpālamba of Tiruvaroor. I wish to draw your attention to the contrast – the Kamala blossoms with the advent of the Sun and closes at sunset; the Neelotpala, known as All, opens at night and closes at sunrise – there lies the difference between Yoga and Bhoga. Temples at other famous centres like Shri Kalahasti, the famous temples of Mahalinga at Madhyarjuna (Tiru-idai-marudoor) and the temple at Vṛddhachala, have dual shrines for Devi, duly portraying Her as a Yogini and as a Bhogini.

Let us pause for a moment to observe the fact that this Tiruvaroor is the birthplace of all three composers – Shyama Shastri, Tyagaraja and Dikshitar. Birth at this place is said to assure liberation. Recall the proverb; ‘Muktiḥ jananaat kamalaalaye, maranan kashibhi tatra: smaranad Arunaalaye’. Tiruvaroor has other names like Sripura, Srinagara, Kamalapura, Kamalaalaya, Moolaadhaara Kshetra etc:

We now come to the Poorvapaksha or introduction. It is the practice of Dikshitar, in his several Vibhakti oriented series to introduce the dramatis – personna, the Kathaa Patra, in a Kṛiti – usually called the Dhyana Kṛiti. “Kamalambike” in Todi Raga, is the Dhyana Kṛiti for the Kamalamba series. We start with the Kṛiti “Neelotpalambike Nitya Shuddha Atmike Mamava”, in this series.

Neelotpalamba is portrayed as “Triloka Janani, Tribhuvana Mohini”. This expression is indicative of the view that the creation of the worlds is illusory; loka and bhuvana mean the same – she is called both Janani and Mohini. She is the functional power and resident Deity of the Trailokya Chakra – hence, she is Triloka Janani. She is the benefactor and confidante of Guruguha “Sad Guruguha Vishwasini”. In Advaita and Sri Vidya, the world is Maya. Recall the shloka in Gauda – Paada – Karika:

“Aadwante cha yannaasti vartamaane api tattatha:  
vitato sadrusha: santo, avitata : iva lakshita:  
Satohi mayayaa janma: uchyate natu tattvate  
Tattvato jaayate yasya jaatam tasyahi jaayate”

The Bhagavad-Geeta states “naasato vidyate bhaavo, baabhaavo vidyate sata:” – meaning that the unreal cannot be born from the real and the real cannot originate from the unreal. “If Devi is real, how can the world emanate from Her ? She is beyond the unreal world – She is “Maya prapancha ateeta swaroopini”. She is the one who blesses and protects devotees like Muchukunda. Muchukunda was the devotee – king who persuaded the celestial – emperor. Indra to part with the Tyagaraja – idol and he installed it at Tiruvaroor. Neelotpalamba grants boons – She is “Vara Dayini”. Her true self is without attributes – She is “Niranjani”. Remember the Upanishadic definition of the Ultimate Truth:

“Nishkalam nishkriyam shaantam, niravadhyam niranjanam”.

She is not a mundane boon-granter. She grants both Aihika and Aamushmika boons. She is capable of granting “Saayujya” – the ultimate union with Brahman – She is “Saayujyaadi daayini”, She is the embodiment of the ultimate “Satchidaananda Roopini”. The Taittareeya upanishad says:

“Satyam gnanam anantam Brahma”

Note several similarities between the Dhyana Kritis of the Kamalamba - Navavarana and Neelotpalamba series. Kamalamba is "Sakala loka nayike"; Neelotpalamba is 'Triloka Janani'. Kamalamba is "Bahu varade"; Neelotpalamba is "Varadayini". Kamalamba is "Gatamayike"; Neelotpalamba is "Maya ateeia swaroopini".

A pen-picture of Neelotpalamba, a Chaaya-Chitra is presented by Dikshitar, in the introductory composition. It is aptly tuned in the Raga Chhaya-Gowla. Esteemed members of the audience should note that some ancient Ragas like Mecha-Bowli, Shuddha-Bhoopala, Karnataka Shuddha Saveri, Ardra-Deshi, Mangala-Kaishiki, Samanta and Chhaya-Gowla, if in existence today, is only by virtue of Dikshitar's compositions in those Ragas, but for which, they would have been lost to posterity, forever. This Kritis is also rightly set to Roopaka Tala; "Roopaka" can also be interpreted as that which gives a Roopa, that which presents a portrait.

Chhaya Gowla is a derivative of Mayamalava Gowla. It is proximate to and has nuances of Raga Saveri. The distinct feature of this Raga is the omission of the Swara in the Avarohana, which gives a cascading effect. The structure is:

AROHANA : SA-RI-GA-MA-PA-DHA-SA  
AVAROHANA : SA-NI-DHA-PA-MA-GA-SA

Mention must be made that there is another Dikshitar Kritis in this Raga - "Saraswatya Bhagavatya Samrakshitoham".

The Neelotpalamba Vibhakti series, it is evident, was composed only after the Kamalamba Navavarana series. It is established that the Kamalamba Navavarana series served as a model, a prototype for other series with the Vibhakti technique. The model shows that a series should comprise of a Dhyana Kritis, eight Vibhakti kritis in serial order, a revert Vibhakti Kritis and a Mangala Kritis. The Abhayamba series does not have a revert Vibhakti Kritis, two Vibhakti Kritis and the Mangala Kritis are missing in the Maduramba series, the first Vibhakti Kritis and the Mangala Kritis are missing in the Neelotpalamba series. This proves that some Dikshitar Kritis are yet to see the light of the day or are lost. For further details in this regard, I will hand over a monograph with an article "The Mystery of Missing Compositions", written by me, which will substantiate my stand. When we have kritis like "Kamalamba

samrakshatu", "Abhayamba jagadamba rakshatu" and "Madurambika Samrakshatu", why not a "Neelotpalamba Samrakshatu" ? Alas, such a Kṛiti is yet unknown. We wonder, in which Raga was it ?

The Dwiteeya Vibhakti Kṛiti is in Raga Reetigowla. The Raga is an object of some controversy. Neither Venkatamakhin nor Subbarama Dikshitar have referred to Raga Reetigowla. They have stated that Raga Nari Reeti Gowla is the 20<sup>th</sup> Melakarta. Tyagaraja's kṛiti in Raga Reetigowla are in a Raga which is a derivative of the 22<sup>nd</sup> Melakarta, with the Chatushruti Dhaivata Swara. There is a school, which equates Reetigowla and Nari Reeti Gowla Ragas and sing the Raga with Shuddha Dhaivata Swara. This is wrong, as Muttuswami Dikshitar was well conversant with Govindacharya's Raga system as can be seen from his references to Ragas like Hemavati, Shoolini and Natabhairavi. Curiously, there are no Kritis of Shyama Shastri in Raga Reetigowla. The rendition of "Ninnuvina Marigalada" in Reetigowla, forgetting the original Raga Padma Raga (a.k.a. Shuddha Dhaivata Abheri) is a blatant aberration, one of the several disasters to original Ragas. The Raga – Mudra used by the Dikshitar, in the Dwiteeya-Vibhakti kṛiti of the Neelotpalamba series is plain "Reetigowla". We accept it as a derivative of the 22<sup>nd</sup> Melakarta, with the Chatushruti Dhaivata Swara.

Like in the Kamalamba series, this song is also Atma-Bodhana. Dikshitar exhorts his mind to exhort the glories of Neelotpalamba – "Bhaja re re Chitta' She is the 'Antaranga Mahishi", the private and exclusive consort of Lord Tyagaraja, who performs the Vitanka – Natana in the streets of Tiruvaroor. Her form, Her moorthi is a composition of the three elements of the Moolakoota – Sat, Chit and Ananda (she was already referred to thus in the Dhyana kṛiti). Her body is the colour of dawn (Shoba-arunam) and Her feet are lotus – hued (pankaja-charana). She grants grace as knowledge of the Brahman, as Moola-Vidya. She is worshipped by the Creator, Brahma. As a ray of the resplendent sun called Shiva, she plays tricks (vinoda-kirana). She resides at Kamalanagara, Tiruvaroor. She is the white-light that illuminates the path of Guruguha (Guruguha marga reeti gowlineem) She demonstrates the greatness of Kamakala, the Ultimate union of Shiva and Shakti. She is pleased when worshipped with the Kaadi, Saadi and Haadi Mantras of Sri-Vidya. She blessed in times begone, Manu. She revels in listening to renditions of

Sama Gana (Sama Gana Shirah Kampineem). She destroys all sins (Akhila durita maha dhawamsineem). She is soft, Lalita with attractive breasts and hair (Komala Kucha Kacha paraangineem). She is Krishna's sister (Mukunda Sodari). She exists from time immemorial (Purani).

Let us pause for a moment to visualise the aesthetic beauty of Dikshitar's portrayal of Neelotpalamba. Her complexion is pinkish and the flower She holds is blue. What a contrast ! Is it a case of pink and blue, I love you true ?

The next composition is, like in the Kamalamba series, an assertion by Dikshitar that he has been bestowed with the grace and protected by Neelotpalamba ? She, who grants the real peace called Nirvana, release from the cycle of births and deaths – "Nirvana nija sukha pradaya". She is worshipped by Subhramanya, the Lord of Valli (Valleesha Guruguha Poojitayaa). She is the great "Chid Roopi Paradevata Bhagavati, Sri Raja Rajeshwari" flanked and worshipped by Lakshmi and Saraswati. She is light-red in complexion (Aarakta varna) and has lovely hands (Shobita Karaya). She has special interest in the welfare of her devotees in the kingdoms of Kashi, Kannada and Gowla. (Kaashi Kannada Gowla Deshadi Vasa dasa janaavana toshitaya). She is worshipped by Indra, Hayagreeva (or Brahma) and Vishnu (Vaasavaadi Vandita Vaageesha Vaasudeva aaraadhitaya).

Dikshitar provides two important pieces of Information, in this Kirti.

- (1) Devi (as Neelotpalamba) is worshipped and praised in the Shiva-Purana. The monograph, referred to earlier, has another dissertation "Shakta references in Karnatic Music", which deals with the interaction and integration of the Shaivaite and Shakta schools of worship. This is an interesting revelation.
- (2) Dikshitar refers to a form of dance – drama called "Halleesala", which is extinct now. Neelotpalamba is said to like a presentation of this dance-drama. This provides information with regard to the contemporary cultural state, in vogue, in Dikshitar's time.



Karnatic Music is Bhava, Raga, Tala oriented – Bharata Sangeeta, Tyagaraja's Kritis are Bhava – Pradhana and Shyama Shastri's Laya-Pradhana. It is Dikshitar who is credited with the best exposition of Ragas; his kritis are Raga-Bhava laden. The genius of Dikshitar can be seen from the fact that he is the only composer to have handled both Devagandhara and kannada Gowla. Tyagarajophiles ask why did not Dikshitar compose in Karaharapriya ? I ask, why did not Tyagraja compose in Devagandhara ? It was an ancient Raga as evinced by the comments of Subbarama Dikshitar and the presence of the Sooladi "Hasugala Karava Dhwani" by Purandaradasa, set to Ragana Mattya Tala, in this Raga. The difference is very minute, as both Ragas are close in musical content.

Dikshitar's Kritis in Devagandhara are (Panchashat peetha and Kayarohanesham). The old Raga Devagandhara had a Vakra Arohana "Sa, ri, Sa, ga, ga, ma, pa, dha, pa, ni, Sa". As usual, for rendition convenience, this now has been abbreviated to "Sa, ga, ga, ma, pa, ni, Sa". Venkatamakhi clearly says:

"Sampoorna Devagandhari shadja graha samanvitaa  
Ridha vakras tad arohe, praatah Kaalah prageeyate"

The Avarohana is complete. See distortions that have set in ! Kannada Gowla has a Sampooma Arohana and omits the Dhaivata and Rishabha Swaras in the Avarohana. A case-study of allied Ragas ! Listen to the Kannada Gowla, distinctly different from that of "Sogasu joola" or "Orajupa joochedi"

Atma bodhana (self-preaching), (Prapanna Vachana) – assertion of Divine protection – these are followed by a formal obeisance – Namaskara. Like Kamalambikayai namaste and Abhayambikayai namaste, we also have Neelotpalamkayal namaste.

Neelotpalamba has Her abode at Tiruvaroor – Mooladhara Kshetra She is the essence of the Moolamantra – the Shodashakshari. She removes "Shata", natal ignorance, Moola Agnyana. Her consort burnt Kama to ashes – Devi Neelotpalamba gave him a firmless resurrection. She is worshipped by Kamala (lakshmi), Vaani (Saraswati) and Kamalesha (Vishnu). She is a smooth but big flow of (the water of) mercy (Karunaa Amruta Rasa Pravaahini). She desires unison with Shiva as

Kaameshwara. She likes the 'Kowla' Upasana of Sri Vidya. She destroys the evils of Kali (Kali Kalmasha Nashini).

Kedaragowla, a Melakarta in Venkatamakhin's scheme, is one of the select 28 Ragas in which we have atleast one composition by each member of the Karnatic Music Trinity. We have 13 Kritis by Tyagarajaswami, 4 by Dikshitar and 1 by Shyama Shastri, in this Raga. A vilambakala kriti with a very delectable Madhyama Kala passage in the Charana.

You would have noticed by now that the songs covered thus far were in the Ragas Chhayya Gowla, Reeti Gowla, Kannada Gowla and Kedara Gowla. The songs to follow are in the Ragas Gowla, Mayamalava Gowla, Poorva Gowla, Nari Reeti Gowla and Narayana Gowla. Thus, it is evident that all compositions of this series are tuned to Ragas with gowla in their nomenclature. Dikshitar has adopted the Nama-Mitra-Raga scheme of the Raga Vargeekarana system. Maharaja Shahji II has experimented with the same gowla Raga system in his opera "Pallaki seva Prabandha" but has not used Nari Reeti Gowla. Reference is there to a Raga called Shuddha Gowla. Further, Shahji has used these Ragas only for Viruttams, Shlokas and Darus – not for Kritis. The credit for composing a series of Kritis in Gowla Ragas goes to Shri Muttuswami Dikshitar.

Let us digress to analyse the Swara structures of the Ragas of the Neelotpalamba series, from the tabulation provided hereunder:

RAGA	TYPES OF SWARAS			
	RISHABHA	GANDHARA	DHAIVATA	NISHADA
CHHAYAGOWLA	SHUDDHA	ANTARA	SHUDDHA	KAKALI
REETIGOWLA	CHATUSHRUTI	SADARANA	CHATUSHRUTI	KAISHIKI
KANNADA GOWLA	CHATUSHRUTI	SADARANA	CHATUSHRUTI	KAISHIKI
KEDARA GOWLA	CHATUSHRUTI	ANTARA	CHATUSHRUTI	KAISHIKI
GOWLA	SHUDDHA	ANTARA	SHUDDHA	KAKALI
MAYAMALAVAGOWLA	SHUDDHA	ANTARA	SHUDDHA	KAKALI
POORVA GOWLA	CHATUSHRUTI	ANTARA	CHATUSHRUTI	KAKALI
NARIREETI GOWLA	CHATUSHRUTI	SADARANA	SHUDDHA	KAISHIKI
NARAYANAGOWLA	CHATUSHRUTI	ANTARA	CHATUSHRUTI	KAISHIKI

The Poorvanga swaras show no finite pattern. The Uttaranga Swaras show some pattern – to the extent that one Swara cannot be repeated more than three times. The Vibhaktis regulate and govern the sequence of rendition, in which no liberties

can be taken. The missing Kṛitī should or could have been in a Raga with Shuddha Dhaivata and Kakali Nishada. We have three Ragas of the 15<sup>th</sup> Melakarta, one of the 20<sup>th</sup> Melakarta, two of the 22<sup>nd</sup> Melakarta two of the 28<sup>th</sup> Melakarta and one of the 29<sup>th</sup> Melakarta. None of these Ragas are Vivadi in nature. Hence, any Raga from the Indu and Ritu cycles are ruled out. There is no Raga from the second Melakarta Chakra. The Raga of the missing Kṛitī could be from this cycle – most probably as a derivative of the 9<sup>th</sup> Melakarta, Dhuni Bhinna Shadja. Dikshitar has excelled in his handling of Ragas like Mohana Nata, Shuddha Bhoopala and the real Udayaravichandrika. Hence, the supposed Shuddha Gowla could belong to this group.

Saveri is a scale, generally with Sa-Ri-Ma-Pa-Dha-Sa in the Arohana. Compare the Ragas Saveri, Shuddha Saveri and Karnataka Shuddha Saveri, to appreciate this. Dhanyashi is a scale with Sa-Ga-Ma-Pa-Ni-Sa as the ascendent. See Dhanyashi, Shuddha Dhanyashi and Maruva Dhanyashi. Mukhari is also a scale. However, a study of these Ragas shows that Gowla is not a scale. This has been studied in a paper called Gauda-Pada-Karika. The reason for choice of these nine Ragas with Gowla in their names, by Dikshitar is significant, about which, we will deal later. Adequate would it be, at this stage, to conclude that the mere presence of the word "Gowla" in the names of Ragas, the Nama-Mitratva, was not the basic reason for their choice by Dikshitar.

A true devotee should have absolute faith in his object of worship. He has to show, to demonstrate that his conviction is unshakable. In days bygone, this was done by "Paratva Prakatana" an expression that the devotee's Ishta Devata is Supreme. The Upanishads and the Brahma Sootra also follow this method. Please recall the Upanishadic dictum "Sadeva Somyedamidamagra aseem ekam eva adwiteeyaana". Dikshitar pronounces the Parvatva, the superiority of Neelotpalamba – "Neelotpalamvikayah param na hi re". He does not declare thus for the benefit of others, it is only for himself. Why ?

- 1) As a Mumookshu, one seeking liberation, Dikshitar has total faith in Neelotpalamba, who bestows "Saaloakaadi Mukti". This was stated in the Dhyana Kirti. It is a re-affirmation.
- 2) Neelotpalamba is worshipped by celestials like Indra "Surapati Sannuta Charana" and is thus superior.
- 3) She is the apparent and real cause of all matter. She is the sthoola and Sookshma Kaarana. Sthoola is macro and Sookshma micro cause.
- 4) Her abode is Kailasa ; She is forever in union with Shiva.
- 5) She is the object of worship in accordance with the Kowla and Kula Margas of Sri Vidya and Herself is a practitioner of these methods of Yoga.

There is an erroneous view that all Kritis of Dikshitar are slow paced. As a Vainika, Dikshitar did favour rendition in Vilamba Kala. There are enough Madhyama Kala Sahityas composed by Dikshitar. Here is a racy-paced composition in Raga Gowla.

Dikshitar lived a life of self-abnegation, poverty, penury-one of Aparigraha. The common refrain in his Kritis is the craving to attain Mukti. He never sought for worldly pleasures. He prayed "Hiranmayeem Lakshmeem sadaa bhajami heena maanavaas hxayam tyajami" and not "ashwadayee cha..... siddhaye..... karotu me".

A similar trend is also seen in the Nava-Vidha Bhakti Kritis of Maharaja Swati Tirunal:

"Varada Pandaveyoddhava Akrooraadayo yena  
Parama Vipat ambudhi paaram gataa noonam  
Parama vaapureeha te padamapi krupaya te  
Para Chidaananda Shri Padmanabha Muraare  
Bhavati Vishwaso me bhavatum sadaa----"

The passage 'te pada' of Swati Tirunal does not signify the lotus feet of the Lord. It indicates the vedic sayig "Tad Vishmoh paramam padagum --- paramam padam".

If one cognizes the Paratva, the Supremacy of Brahman, if one has the yearning for union, for aikya with Brahman, for Mumookshatva, he will also realise his dependency, his heenatva, his subservience to the Object of his faith, his inadequacy as a Jeeva – albeit in the transitory state as a Samsaari. The progress is steady – not necessarily rapid. Sayujya has several stages. Scholars opine that one of the early stages after identification of Brahman's Paratva is the utter dependency of the Jiva – realisation that the Jeeva is a Dasa. This stage is tainted with Bheda-Bhava, an erroneous impression of diversity. Tyagaraja sang "Tava Dasoham, Tava Dasoham, Tava Dasoham Dasharathe". I wish to cite a passage from one of Swati Tirunal Maharaja's Kritis :

"Viditam aviditam va vihitam avihitam  
Tadapi Pankajanabha tava sevaksham  
Parama purusha nanu karma samastam  
Bhavati samarpayani"

In a similar vein, Dikshitar also proclaims that "Neelotpalaambikayuhstava daasoham". Neelotpalamba is the co-born of Neelambara, Krishna. She is the Ardhaangini of Neelakantha. She is worshipped in the regions of Maya (Hardwar) Malwa (Malwa – Madhya Pradesh) and Gowla (Bengal – Bihar border). She is extolled by Indra and Maatanga Vadana (Ganesha) as well as by Mahadeva and Guruguha. She is the supposed cause of creation, sustenance and sublimation of the universe – "Mayamaya vishvotpatti sthithi laya kaaranaayaah". Dikshitar uses a similar expression in a kriti in Raga Neelambari – "Bhuvanodaya.....prasaadini". The first definition in the Brahma-Sootra is "Janmadyasya yada:". The Taittareeya Upanishad says "Yado vaa, imani.....abhisamvishanti". To that Mighty Power, I am but a Dasa !

The state of Daasya can lead to Bhakti. Daasya is a state of dualism (Dwalta), of Master and Servant. Bhakti is a state of qualified non-dualism (Vishishta Adwalta). Bhakti imparts true knowledge which culminates in Mukti (monoism-Adwaita). Dikshitar is transformed as a Bhakta and offers his devotion to Neelotpalamba – "Neelotpalaambikaayam bhaktim karomi". Shiva, Her Consort, is Neelotpala Nayaka. She wears blue coloured clothes "Neelaambaraa" and a garland of blue flowers "Neela pushpa maalavruta". She is the prime object of praise by poets "Kavi jaonaadi modini"; also the object of intellectual contemplation of philosophers and

enlightened souls "Soori jana upasita". 'Soorijana' is misinterpreted by some as Devatas – to note that the word is not "Sura jana"; recall "Sadaa Pashyanti Soorayaha". Her radiance is similar to a throne of suns "Soorya Koti Prakashini"; not that much, there is more – She was the first object to shine with radiance and brilliance with an unsullied white colour. She is "Poorva Gowla Prakashini". She is Absolute knowledge "Vidya" and apparent Ignorance "Avidya" as well.

Poorva Gowla is an ancient Raga, a derivative of the 29<sup>th</sup> Melakarta, Shankarabharanam. Its structure is

AROHANA : SA RI MA PAA DHA NI SA  
AVAROHANA : SA NI DHA PA MA GA RI SA

It is characterised by the repetitive usage of the Vishesha Swara Prayoga SA GA RI GA SA. I do not wish to move in a tangential manner into day musicology but would request this audience to compare and contrast the Lakshana of Poorva Gowla with the proximate Raga, Kannada. The Kṛiti by Dikshitar is the only kṛiti in this Raga. It is an Ekaika Raga Kṛiti, but for which we would never know this Raga.

When delving on Reeti Gowla Raga earlier, I stressed the point that Reeti Gowla and Nari Reeti Gowla were different Ragas. This issue is resolved beyond all controversy by Dikshitar himself. Adequate guidance is available in the eighth composition of this series, wherein the correct Raga structure of Raga Nari Reeti Gowla is given. The Sahitya of the Anupallavi reads:

"Deena jana arthi prabhanjana Reetigowrave  
Deshika pradarshita chid roopini Nata Bhairave".

Thus, Dikshitar succinctly distinguishes and points out that Reeti Gowla and Nata Bhairavi are different. Nata Bhairavi is the Raga nomenclature in the Sampoorana Melakarta system, with which, we have pointed out earlier, the Dikshitar was familiar. Dikshitar's clue is such that Nari Reeti Gowla is different from Natabhairavi. Nari Reeti Gowla follows Reeti Gowla in the Poorvanga, the lower octavial half and is similar to Nata Bhairavi in the Uttaranga or higher part of the octave. Panchama is an unviolable swara. The lower half of the Arohana of Nari Reeti Gowla Raga is Sa-Ga-Ri-Ga-Ma, closely following Reetigowla. The upper half of the Arohana is Pa-Ni-

Dha-Ma-Ni-Ni-Sa. There is no panchama prayoga in the Arohana. The Dhaivata Swara is Shuddha Dhaivata. The Avarohana Sanchara is Sa-Ni-Dha-Ma-Ga-Ma-Pa-Ma-Ga-Ri-Sa. Note that in the Avarohana, the Panchama is tagged on to the lower portion. Hence, Nata Bhairavi is not equal to Nari Reeti Gowla, as wrongly preached by some musicians and musicologists. Nari Reeti Gowla is an Ubhaya Vakra, Arohana Panchama Varjita Raga, of the Chhayalaka type, encompassing nuances of both Reetigowla and Natabhairavi.

In the Kṛiti in Raga Nari Reeti Gowla, Dikshitar describes Devi as "Deena jana arthi prabhanjana reeti gowrave" – as One praised for elimination of the sufferings of the meek. Neelotpalamba is the form of Chidananda shown by spiritual gurus – "Deshika Pradarshita Chidroopini". She grants Bliss to Atmans – makes them enjoy Bliss – "Aanandaatmaanubhave". She is the ocean of the nectar of knowledge – "Gnana Sudha Aamave". Creation and destruction are sports for Her – "Sankalpa vikalpa aatmaka chitta vrutti jaale", reiterated in this sthithi layaadi kaale". Kamalamba is described as "Kamalapura Sadana", "Kamalanagara Viharini" and "Kamalanagara Vinodini". Neelotpalamba is "Sri Nagara Nayika" – the queen of Tiruvaroor. In the Reetigowla Kṛiti, Neelotpalamba was called "Tyagaraja Antarangaam" – the consort of Tyagaraja. In the Nari Reeti Gowla Kṛiti, Neelotpalamba is called the beloved, the Premikaa, the Preyasi of Lord Tyagaraja – "Vitanka Tyagaraja mohita vichitra leele". Why, Shiv also worships Her – "She is shankara Sannuta Bala". She loves music – "Gaana lole".

As stated earlier, the Adwaitin, the Sri-Vidya Upasaka, Dikshitar turns out to be a Gnanin, in this Kṛiti, as seen from expressions like "Deshika Pradarshita Chidroopini" and "Aananda Aatmaanubhave". Dark-blue is the colour of Sattva—Guna. Thus, the Introductory phrase or Upadhī ascribed to Neelotpalamba "Shuddha Aatmike" is fully justified. I was fortunate to learn the authentic version of Nari Reeti Gowla from my Guru Sangeeta Kalacharya Mahadeva Bhagavatar, a disciple of the Late Sangeeta Kalanidhi Vedanta Bhagavatar, belonging to the direct Dikshitar Shishya Parampara and I present the same:

Devi, as Neelotpalamba, is omniscient, omnipotent and everlasting – Her presence, Her cycle of activity, Her praise, Her dominance has no beginning, has no end. Hence, the practice is to revert to the Prathaama Vibhakti, to the Karta Kaaraka from the Sambhodana. This method is in vogue in the `Antaadi's of Tamil language. Hence, there is an additional Kṛiti at the end, which is called the revert Vibhakti kṛiti. This is in Raga Narayanagowla.

Narayanagowla is a very difficult Raga. It is a Ghana Raga of the Dwiteeya Ghana Panchama group. Tradition holds that one of the finest exponents of this Raga, was Veenai Kuppaiyer, a direct disciple of Tyagarajaswami and author of a lovely Varnam in that Raga. The Teevra prayoga of the Rishabha Swara distinguishes Narayanagowla from Sorathi and Kedaragowla. Dikshitar's Kṛiti in Raga Narayanagowla "Sree Ramam Ravi Kulaabdhi Somam" was immortalised by fine renditions by stalwarts like Maha Vaidyanatha Iyer, Dr. Semmangudi Srinivasa Iyer, Sangeeta Kalanidhi Chittoor Subramania Pillai and others. Guruguhanjali at Madras had the fortune to listen to the late Dr. Doreswamy Iengar play this Kṛiti over a time span of 45 minutes, holding an audience of about 500 people spell bound and in pin-drop silence. The effect was such that the percussion maestro, Umayalpuram Shivarmani declined to play the Tani avarthanam when offered and instead, requested Dr. Doreswamy Iengar to play a few more avruttis of swaras. Very few, however, are aware of another Dikshitar Kṛiti in this Raga. This is the last of the Neelotpalamba series.

Let us pause to summarise salient facets of the kṛitis of the Neelotpalamba series. There are several unique features :

- 1) The Neelotpalamba vibhakti Kṛitis are ostensibly antecedent to and modelled after the Kamalamba Navavarana Kṛitis. These cannot be called Avarana Kṛitis as the Avaranas of the Sri-Chakra are not referred to in these Kṛitis.
- 2) They are all tuned to Gowla Ragas – a unique feature which is not found in any other compendium of Kṛitis.



- 3) Most of the series of Avarana and Vibhakti Kritis composed by Dikshitar have atleast one Kṛiti in a Prati – Madhyama Raga. Kamalamba and Abhajamba series have kalyani, Maduramba series has Deshi Simha Rava, Tyagaraja series has Saranga, Rama Vibhakti series has Dhamavati and Jyotiswaroopini. The Neelotpalamba series has no Prati-Madhyama Raga.
- 4) Another unique feature in the Neelotpalamba vibhakti series is that only Melakarta and Upanga Ragas are used. There is no Bhashanga Raga. All other Vibhakti series have a Bhashanga Raga. Bhashanga Ragas dominate the Navagraha Kṛiti series.
- 5) The laya structure of this series is plain and simple, lacking the grandeur and complications of the Kritis of the Kamalamba series with heavy compositions set to Khanda Ata, 2 Kalai Mishra Jhampa, 2 Kalai Tishra Triputa and so on. The Talas used are Roopaka, Adi and Mishra Chapu.
- 6) If the 4/3/2 permutation was used in the Raga scales of the Kamalamba series, it has been used in the Tala choice in the Neelotpalamba vibhakti series. Like the laghu-nyasa of the Rudra Prashna of Krishna Yajurveda, the Neelotpalamba series appears to be a laghu nyasa for the Kamalamba series.
- 7) In Sahitya, there are several similarities and parallels in expressional terms, with the Kamalamba series.
- 8) Rare Ragas like Chhaya Gowla, Poorva Gowla have been used.
- 9) There is ground to construe that one song of this series is missing.

The last Kṛiti is noteworthy for some expressions. Neelotpalamba destroys ignorance. "Moola Agnayana harana nipuni". The best boon She grants is release from the bondage of birth and death – "Bhava roga harana nipuna tara vara dayini". She imparts knowledge of the Truth. She is the mother of Guruguha. Can a mother watch her child suffer ?

"Oozh vinayal en vazhvu paazhaaga un tiruvullach, chammatamo, veezhvadu unaraadu vllaiyaadum magavait taai vedikkal partadundo" – says Papanasam Sivan. All that Dikshitar wishes, is Mukti. He ends this series appropriately with the words "Bhukti Mukti acchitam vilayatur". Recall Bharturahari's last words in the Vairagya Shataka"

"Maata medini..... mahimaa leeye parabhrammani".

Dikshitar is a composer non-pareil. He would not have arbitrarily chosen the Ragas of the Neelotpalamba Vibhakti series. The most Important factor to be cognised and to be realised in the choice of the Ragas for this series. The basis is not merely the name of the Raga – not merely because the Ragas have 'Gowla' in their names. There is a great hidden secret in Dikshitar's choice of Ragas. All the Ragas chosen for the Neelotpalamba Vibhakti series are Nishada – Graha Ragas, which also have 'Gowla' in their names. The Katha – Paatra is Neelotpalamba, whose name starts with the alphabet 'Ni'. Hence, importance was given to Ragas which are Nishadagraha, where the starting Swara can be 'Ni'. Ladies and gentleman, you will please appreciate this master – stroke. It is just one of the several examples that constitute the genius called Muttuswami Dikshitar.

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**THE ESOTERIC, SPIRITUAL AND MUSICOLOGICAL  
SIGNIFICANCE OF  
THE KAMALAMBA NAVAVARNA KRITIS**

**COMPOSED BY  
MUTTUSWAMI DIKSHITAR**

**PAPER PRESENTED AT  
LECTURE - DEMONSTRATION  
BY V. V. SRIVATSA**

**AEGIS : DOMBIVLI FINE ARTS, DOMBIVLI  
DATE : 4th NOVEMBER 1989**

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## NADA YOGA

Music, amongst all fine arts, as the greatest potential to uplift human thought from mundane planes to emotive heights where absorption in the Spirit's own ineffable essence is possible. Music, as a derivation of the Sama-Veda has philosophical and metaphysical links ;

सामवेदाविदं प्रोक्तं सङ्गमग्रहं पितमहः ।

(Bharata-Natya Shastra)

Knowledge of music leads to liberation; mental absorption produced by music leads to identity with the Higher Self, to Advaita.

श्रुतिर्गतिं त्रिशतदः तालद्वय्याप्रयारोम मोक्षमार्गं निर्यच्छति ।

(Yajnavalkya Smriti III-5)

अतस्तु चेत्तः प्रत्यन्ते परमयोमवपुर्भवेत् ।

(Vijnana-Bhairava-Tantra)

## ADVAITA

Advaita or non-dualism, propounded by Adi Shankara, is based on the following tenets :

- a) Brahman, the Truth, exists as the substratum of everything; is never subordinate and is without an equal or a second.

सदेव सतोयेदमग्रमसीदेकमेवाद्वितीयम् ।

- b) The ephemeral universe of names and forms is a result of ignorance (Avidya), caused by superimposition (Adhyasa) of the unreal on the real - akin to a rope being mistaken for a serpent.

- c) The lower self (Jiva) and the Higher Self (Brahman) are identical. Discrimination caused by Avidya leads to the Jivan erroneously imagining individuality and suffering in the whirlpool of birth, death and transmigration. उरीवेदे ब्रह्मैव नापरः ।

- d) The solution lies in the combined effort of natural inquisitiveness (Jignasa), enquiry (Vichara), teachings and precedents (Upadesha) and the desire for liberation (Mumukshatva), which impart knowledge leading to self-realisation - 'That thou art' *तत्त्वमसि* ।

Three paths were available, for liberation; the path of righteous duty (Karma-Marga), the path of devotion (Bhakti-Marga) and the path of selfrealisation (Jnana-Marga). Advaita is linked to Jnana-Marga.

### JNANA-MARGA

- Brahman is Truth, Knowledge and infinity.

*सत्यं ज्ञानं अनन्तं ब्रह्म ।*

(Taittiriya-Upanishad 2.1)

- Those who understand the formless Brahman, are free from misery.

*य एतद्विदुर्मृतास्ते भवन्ति ।*

(Shvetaashvatara Upanishad 3.10)

- The way to transcend the cycle of births and deaths is by knowing Him, who shines like the Sun beyond all darkness.

*वेदाहमेतं पुरुष महान्तं आदित्यवर्णं तमसः परस्तात् ।*

*तमेवं विद्वान् अमृतमिह भवति नान्यः पन्था विद्यते ऽ यनाय ।*

(Purushasookta)

The Jnana-Marga admitted both Maantrika (Utterance of Mantras) and Taantrika (symbolic ritualism). Mantrika relates to resonance of sound and Taantrika to action. Philosophy or Vedanta and metaphysics or Adhyaatma-Vidya have links with both groups. Conventionally, Maantrika is called the rightist-group (Daakshinatya Sampradaya or Dakshina-Marga) while Taantrika is called the leftist-group (Vaama-Marga).

In Vedanta, Brahman is considered to be the cause of birth, sustenance and dissolution of the Universe. This is true only from the empirical standpoint (Vyavahaara). From the absolute standpoint (Paaramarthika Bhaava), the Universe is superimposed on the Brahman.

- That which was non-existent at the beginning and will not exist at the end is necessarily non-existent in between. If the Universe had to be created (initially non-existent) and will dissolve (at the end), it is unreal.

आद्वन्ते च यन्नास्ति वर्तमाने ऽपि तत्त्वतः ।

वित्ततो सदृशः सन्तो ऽवित्ततः इव लक्षितः ॥

Gaudapedakaarika II-6)

- Things can take birth only from what is already born. Brahman, the Everlasting One, was never born. How can the Universe be born of Him ? The birth of the Universe is seen only due to Adidya or Maya.

सत्तोहि गायया जगज्ज उच्यते न तु तत्त्वतः ।

तत्त्वतो जायते यस्य जातं तस्यहि जायते ॥

(Gaudapedakaarika III-27)

### VAMA-MARGA

In Vama-Marga, Brahman, is attributeless and indefinable, like in the Dakshina Marga. Yet, he is considered as 'Nishkala Prakasha Siva', a source of illumination. This Nishkala-Siva has an inherent potential, a Shakti, in Him, which in no way, is different from Him, like the sun's rays being no different from the sun. This potency or potentiality, inherent in the Brahman, is called Vimarsa-Shakti. If the sun's rays be reflected by a mirror; we see a spot of light. The reflection is untrue, the source is true. It is Maya that causes the reflection, the illusion. There is no superimposition in Vama-Marga - this being the fundamental difference.

Inward contemplation leads to one-ness, self-realisation, to equation between Shiva and Shakti, to self-realisation :

— उन्नय्य योन्मुखः अहंप्रत्ययः

— अहं ब्रह्मास्मि सो ऽहं ।

'I am Brahman Himself'. When a person looks at his own reflection in a mirror, he knows that it is he who is reflected. The Vimarsa-Shakti, or Devi, acts as a pure mirror, reflecting the Nishkala Siva.

If the Brahman, the Nishkala-Siva, is Sad-Chit-Ananda, Devi is the epicentral force, Chit and is hence known as Chid-Shakti or Chid-Roopini. The Chid-Shakti is the cause of a lower potential, jada-shakti, which creates the Prapancha, or apparent universe. When the apparent universe, like a reflection, is construed as distinct or separate from the source, it is untrue - it is known as the Avidya Prapancha; when it is identified with the source in a non-dualistic (Advaitic) manner, it is known as Vidya-Prapancha. The art of such knowledge is Akhandaakara-Vritti or Sri Vidya.

The union of the illuminating source (Prakasha) and its inherent potentiality is known as Kama-Kala. The 'Kama-Kala' concept is the keystone of Sri-Vidya.

### SRI-VIDYA

In Sanskrit, the first alphabet is 'A' अ and in sequential order, the last alphabet is 'Ha' of "ह" It is the combination of 'A' and 'Ha' that leads to "Aham" or "I" ness, to the self. Siva is represented by the Akshara or alphabet "A". "Ha" is known as the Vimarsa-Lipi. Devi is known as "Hrimkara Beejakara" or one with "Ha" as the root. The union of Siva-Shakti, 'Kama-Kala', leads to the self or the Self; to 'Aha'. The unified form the Shiva-Shakti is represented graphically by a spot, called the Maha-bindu.

This union can be static, contracting or expanding. The illuminating unitary entity comprises of two hues - white (called Shiva or Chaitanya) and red (Aruna) (called Shakti or Maya). If at any instant, Maya predominates, the universe expands, such expansion resulting in temporary-diversity. If Chaitanya predominates, the universe contracts, leading to absolute unity. When interaction equalise, there is no universe; that state is Nirvishesha-Kaivalya. The epicentral spot, comprising of Chaitanya and Maya, with blending of two hues into one is called Mishra-Bindu.

In the Shakta form of worship, this graphic representation of the Mishra-Bindu was developed further into what is known as the 'Sri-Chakra'. Sri-Chakra worship is integral to Sri-Vidya.

### SRI-CHAKRA WORSHIP

The graphic representation of a Sri-Chakra shows a complex structure, comprising of triangular, circular and rectangular patterns.

The significance of the Sri-Chakra is explained hereunder :

The outer-structure of the Yantra called Sri-Chakra is a square. Tradition holds that the dimensions should be East-West and North-South, 48 units each, the unit being the Deva-angula or Divine-inch. The Sri-Chakra comprises of 96 integral structures, 48 in each direction. The classification of these structures, in Sastra, are as follows :

Stu	-	6
To	-	6
Me	-	5
Ka	-	3
nga	-	3
Va	-	4
Ivi	-	3
Stu	-	6
Te	-	6
Ti	-	6

48 (in each direction)

The outer periphery shows three lines of the four squares, acting as perimeter-lines. The outer line is white in colour, the middle red and the innermost line, yellow, in colour.



The outer white line symbolically represent the ten Siddhis or faculties needed for absolute realisation, called the Animaadi-Siddhis. The ten Siddhis are Anima (atomic stature), Laghima (Weightlessness), Mahima (Expansiveness), Ishitva (Presence everywhere), Vashitva (Power of attraction), Praakaamya (Will power), Bhukti (Power to consume), Iccha (Desire-fulfillment), Praapti (Attainment) and Sarva-Kaama (All encompassing equanimity).

The middle red-line is representative of the eight directions and the eight manifestations of Shakti (Brahmi, Maaheshwari, Kowmari, Vaishnavi, Vaarahi, Maahendri, Chamundi and Mahalakshmi). These eight incarnations of Shakti occupy the eight Cardinal directions, in Shakta tradition.

The inner yellow line symbolises the ten Mudra-Shaktis of the Tantrik rituals. Mudra is a representation, a demonstration. The ten Mudra-Shaktis are :

Sarvavidravini, Sarvaakarshini, Sarvavashankari, Sarvonmaadini, Sarvasamksholini, Sarvakheehari, Survabeeja, Sarvayoni and Sarvatrikhanda.

These three peripheral lines are collectively known as Bhoo-pura and the areas enclosed by these lines are called, in Tantric parlance, as the Trailokya-Mohana-Chakra.

The next inward step is to the circular area where sixteen petals of a lotus are seen, representing sixteen Kalas, or sixteen arts, they being : Buddhi-Akarshani, Ahankara-Akarshini, Shabda-Akarshini, Sparsha-Akarshini, Roopa-Akarshini, Smriti-Akarshini, Gandha-Akarshini, Chitta-Akarshini, Dhairya-Akarshini, Smriti-Akarshini, Nama-Akarshini, Beeja-Akarshini, Atma-Akarshini, Amruta-Akarshini, Shariraa-Akarshini and Guptayogini. This area is known as the Sarvaasha-Paripooraka Chakra. The faculties and arts will have to be suppressed and sublimated when emotively moving inwards. All attractions or Akarshanas will have to be overcome.

The third step is to the area where eight petals of a lotus are present - symbolising the Ashta-Moortis (Bhairava etc.) and more than that, the eight Shaktis

grouped collectively as Ananga-Kusumaadi-Ashtashakti, they being - Ananga-kusuma, Anangamekhala, Anagamadana, Anagamadanaatura, Anangarekha, Anangavegini, Anaga-Ankusha and Ananga-Malini. The sthula or material sector is transcended here, having overpowered or subjugated all attractions earlier. Hence, the prefix 'Ananga' (without body) to all votive forces prevalent in this area, which is known as the Sarva-Samkshobana Chakra.

We now move into a maze. The next inner area has fourteen triangles. This symbolises the Universe, traditionally comprising of fourteen-worlds, the - Chaturdash Bhuvana. The Shaktis or forces in this region called Sarva-Sowbhagya Chakra are Sarvasamkshobini, Sarva-Vidrani, Sarvaakarshini, Sarvaahladini, Sarva-sammohini, Sarva-sthambini, Sarva-jrumbini, Sarva-vashankari, Sarvomaadini, Sarvaartha-sadini, Sarva-sampatti-poorani, Sarva-mantra-maya & Sarva-dvandva-kshyamkari. The names clearly indicate extra-material benefits such as sarva-dvandva-kshyamkari - the removal of all conflicts.

Moving inwards, we now come to an area with ten triangles. These symbolise the ten manifestations or incarnations of Vishnu. We come closer to the Truth, by approaching the manifestations. This area is called the Bahir-dashaara - Chakra-meaning the outer ten triangles. The forces or Shaktis operative here are :

Sarvasiddhiprada, Sarvasampatprada, Sarvapriyankari, Sarvamangalakari, Sarva-kaamaprada, Sarva-duhka-vimochini, Sarva-mrutyu-prashamani, Sarva-vignanivarani, Sarvaanga-sundari and Sarva-sowbhagya-dayini.

It is from here, it seems, that "we move to Eternity". Note the reference to overcoming death!

The next inner area has also ten triangles and is known as the Antardashara Chakra or the inner-ten-triangle area. In Tantric terms, this area symbolises, latent heat 'Vahni'. Fire or Agni, in Hinduism and in Tantric-Cult is known as the 'Great Purifier' - 'Paavaka'. Hence, our custom of consigning the mortal

remains to the greatest purifier. When purified, knowledge dawns. The Shaktis operating in this area are Sarvagna, Sarvashakti, Sarva-Aishwarya-prada, Sarva-gnana-mayi, Sarva-vyadhi-nivarani, Sarva-adhara-swaroopa, Sarva-paapa-hara, Sarva-Ananda-mayi, Sarva-raksha-swaroopini and Sarvepsita-phala-prada.

The seventh step is into the area with eight triangles known appropriately as the Ashta-Ara Chakra or the Sarva-Roga-Hara Chakra. This area symbolises Mano-gnana and other potentialities. The Swaroopa of Ishvara, Kameshwara, is seen here, in eight forms. The eight Shaktis operating here are Vashini, Kameshi, Modini, Vimala, Aruna, Jayini, Sarveshwari and Kowlini.

The penultimate area has one triangle with three lines, with the epicentre enshrined in it. The three lines of the triangle represent the three basic attributes, the Trigunas Sattva, Rajas and Tamas. This triangular Chakra is called Sarva-Siddhi-Prada Chakra and the Shaktis present here are Kameshwari, - Vajreshwari and Bhagamalini.

The ninth or last step is to the epicentre, the Mishra-Bindu. Liberation is attained when the epicentre is reached. This the Ultimate, the Truth.

The Sri-Chakra is the presentation of inward introspective movement to the Truth by means of symbols. The term 'Sri-Chakra' is of such wide import in the philosophy of Sri Vidya, that for the initiated, the mere hearing of the word evokes a spontaneous rush of esoteric ideas. A minor-Upanishad, the Bhavanopanishad, instructs about the identity of the Sri-Chakra. The verses of "Riks" of the Bhavanopanishad are sacrosanct to followers or Upasakas of the Sri-Vidya philosophy.

#### MUTTUSWAMI DIKSHITAR

The Trinity of Karnatic Music represent the three paths leading to liberation. Syama-Sastri, who devoted all his life to the worship of Kamakshi, was a Karma-Yogi. Tyagaraja, who extolled Rama as a personalised God, an Ishta-Devata, was a Bhakta. Muttuswami Dikshitar, with his impersonal reverence, was the Jnanin. All three were Smartha-Brahmins who subscribed to Advaita.

Ramaswami Dikshitar, the father of Muttuswami Dikshitar, was initiated by Chidambara-Natha Yogi into the Sri-Vidya cult. He sent his son, Muttuswami Dikshitar, with Chidambaranatha<sup>1</sup> Yoga of Kashi, to be initiated and to learn in depth, the Tantric-cult called 'Sri-Vidya Upasana. Dikshitar was essentially a Devi-Bhakta, quite in consonance with the professed Sri-Vidya cult and his compositions amply reflect tenets and truths of Sri-Vidya.

Muttuswami Dikshitar eminently succeeded in combining the glory of Advaita and the tenets of Tantric Shastra. He undertook the truly challenging task of packing a host of important philosophical and esoteric concepts within the small framework of a Kṛiti. The profoundly learned scholar that he was, he succeeded by resorting to the aphoristic style of composition.

#### NAVAVARNA KRITIS BY DIKSHITAR

Navavarṇa Kṛitis indicate a compendium of nine songs. Sometimes, an invocatory-composition (Dhyana-Kṛiti) and one of benediction (Mangla-Kṛiti) are added on, making the total eleven. Yet, the group of compositions is still called Navavarṇa.

Dikshitar composed five sets of Navavarṇa Kṛitis :

1. Siva-Navavarṇa dedicated to Lord Tyagaraja of Tiruvarur.
2. Nilotalamba-Navavarṇa dedicated to Devi Nilotalamba at Tiruvarur.
3. Kamalamba-Navavarṇa dedicated to Devi Kamalamba at Tiruvarur.
4. Abhayamba-Navavarṇa dedicated to Devi Abhayamba at Mayuram.
5. Rama-Navavarṇa dedicated to Lord Rama.

Divergent views are held in respect of the Rama-Navavarna. Some hold the view that these Kritis were composed at different times and that only one song 'Sri Ramam' (Narayanagowla) has a specific reference to the Darbasha-yana-Kshetra at Tiruppullani. Others hold the view that all songs were composed in succession, after Dikshitar's meeting with the redoubtable Upanishad-Brahmam at Kanchipuram. It is an undisputed fact that Muttuswami Dikshitar set to music, the 'Rama-Ashtapadi' composed by Upanishad Barahmam. Perhaps, Upanishad Brahman must have inspired Dikshitar to compose the Rama-Navavarna. Some songs of this group 'Ramachandram Bhavayami' (Vasanta) and 'Ramachandraya Namaste' (Todi) are famous; some rare compositions 'Ramachandrena Samrakshitoham' (Manji) belong to this group.

The unique feature of the Nilotpalamba-Navavarna series is that these nine songs are composed in 'Mitra-Ragas' of the Gowla-series. These compositions are in Ragas Mayamalava Gowla, Kedara Gowla, Nari Riti Gowla, Kannada Gowla, Narayana Gowla, Chhaya-Gowla, Poorva Gowla, Ritigowla and Gowla. This indeed, is an unsurpassed feat by any other composer.

Three of the Navavarna-series are dedicated to Divinities enshrined in the hallowed temple at Tiruvarur; they being the Shiva-Navavarna, the Nilotpalamba Navavarna and the Kamalamba Navavarna series. The Shiva-Navavarna and Kamalamba-Navavarna series have eleven compositions each, including a Dhyana-Kriti and a Mangala-kriti.

The literary genius of Dikshitar, apart from the 'Bhasha-Gowrava' or dignity of language is well seen in these Navavarna-Kritis. He imposed unto himself, the rigorous restrictions of Grammar, of Vyakarana, in these compositions. He meticulously followed the Vibhakti-Paddhati, the order of the case-endings, adopting the Karta, Karma, Karana, Sampradana, Apadana etc. Vibhaktis. This can be illustrated easily by the declensions used in the Kamalamba-Series.

1. Kamalamba Samrakshatnamam
2. Kamalambam Bhajare
3. Sri Kamalambikaya
4. Kamalambikayai
5. Sri Kamalambayah
6. Kamalambikayah
7. Sri Kamalambikayam
8. Sri Kamalambike

The ninth song was a completion of reversion to the Prathama, the first Vibhakti.

9. Sri Kamalamba Jayati

Dikshitar was not merely a Nada-Yogi and Nada-Jyoti, he was a Vyakarana Pandita too. Amongst the Trinity, such achievement was only by Dikshitar.

To attain the Dhyeya (the Goal, the Ultimate), one starts with Yoga (effort), gets Bhoga (results, fruits) and transcends the Karmic-limits to reach the Goal. Kamalamba represents the Yoga-facets of Devi while Nilotpalamba symbolises the Bhoga-facets. The Lakshya, the Dhyeya is Siva (Tyagaraja). There are other shrines in South India with shrines symbolising the Yoga-Bhoga facets of Devi. At Tiruvidaimarudur, Mookamba symbolises one facet and Brihad-Kuchamba the other, the Dhyeya there being Siva (Mahalinga Moorthy).

### KAMLAMBA NAVAVARNA KRITIS

The Kamalamba-series is the most famous, popular and musicology-enriched one of all the Navavarana series. This paper dwells on the literary, esoteric, spiritual and musicological aspects of these compositions. Our aim is not to provide a mundane translation - our object is analysis.

### CHOICE OF RAGAS FOR KAMALAMBA NAVAVARNA KRITIS

A superficial examination shows nothing surprising or spectacular. The Ragas used are generally Rakti-ragas like Kalyani, Shankarabharanam, Ananda-Bhairavi, Khamboji, Sahana, Bhairavi etc. There should be some underlying reason for the choice of the Ragas for these compositions. We cannot underestimate the musical genius of Muttuswami Oikshitar.

Dikshitar implicitly followed the Venkatamakhi-Sampradaya. Hence, to evaluate his choice, we have to adopt norms adopted by this tradition only. A chart analysing the basic-data of the Ragas chosen is appended to this paper, duly considering characteristics of the constituent Swaras, the type of Raga (Melakarta, Bhashanga, Upanga) and the Swara-Prasthara of the Arohana and Avarohana of these Ragas.

In the Venkatamakhi-tradition, Bhairavi and Anandabhairavi were treated as Upanga Ragas. It is only later that they were classified as Bhashanga Ragas, necessitated by the usage of the Chatushruti-Dhaivata. For purpose of our analysis, we will treat them as Upanga Ragas.

The Dhyana-Kriti is in Todi, a Melakarta. Karaharapriya was not included in the Venkatamakhi-scheme. There is no known composition of Dikshitar in Karaharapriya. The twenty-second Melakarta was Sri Raga, in which the Mangala-Kriti is composed. The Dhyana Kriti and the Mangala Kriti were in Melakarta Ragas. As the epitome of Sri - Vidya it was quite apt that the Mangala - Kriti was set to Sri Raga. Of the nine Navavarana Kritis, the under-mentioned important aspects emerge from research :

a) The choice of the Ragas were thus :

- i) Two Melakarta Ragas (Kalyani, Sankarabharanam)
- ii) Three Upanga Ragas (Sahana, Bhairavi & Anandabhairavi)

iii) Four Bhashanga Ragas (Khamboji, Punnagavarali, Ghanta and Ahiri)

b) The Swara-structure-sequential-change of Ragas had quite some significance.

- i) From Anandabhairavi to Kalyani meant a change of Gandhara, Madhyama and Nishada.
- ii) From Kalyani to Sankarabharanam meant only a change of Madhyama.
- iii) From Shankarabharanam to Khamboji meant an addition of a Nishada.
- iv) From Khamboji to Bhairavi meant removal of the additional Nishada, addition of a Dhaivata and change of Gandhara.
- v) From Bhairavi to Punnagavarali meant removal of the additional Ohaivata and introduction of a Rishabha.
- vi) The next song shows change in Gandhara and Ohaivata after removal of the additional Rishabha.
- vii) Ghanta indicates addition of Rishabha and Ohaivata with change in Gandhara.
- viii) The last change is extremely complex. It basically indicates addition of Gandhara and Nishada.

Oikshitar's mastery can be seen if we use Todi as the base. Then we find this analysis :

- On two occasions, in successive songs, he has changed only one swara.
- On three occasions, he has-changed two swaras.
- On four occasion, he has changed three swaras.

c) The swara-sequential-change has been pendulous, especially after the third Navavarna.



- d) - We have one Raga with two Nishada Swaras
- We have one Raga with two Dhaivata Swaras
- We have one Raga with two Rishabha Swaras
- We have one Raga with two Rishabha and two Dhaivata Swaras
- We have one Raga with two Rishabha, two Gandhara, two Dhaivata and two Nishada Swaras.

Dikshitar excelled by choosing Dwi-Swara Ragas. Musical genius apart, this is indicative of the Shiva-Shakti Bindu concept and the preponderance of Dwi-Swara Ragas is a natural and brilliant choice.

- e) The switch-over from Kalyani to Shankarabharanam is a masterstroke. Kalyani is said to be the mirror-image of Shankrabharanam, caused by the change of the Madhyama. Remember the reference to the sun being reflected by the mirror, in the Sri-Vidya passage ? a Dikshitar came to the object from the mirror image. Once having come, you don't go back to reflections or images again. Hence, no more Prati-Madhyama Ragas were used. A masterstroke, indeed !
- f) He has used one Nishadantya Raga - usually sung in Madhyama Shruti.
- g) He has used two Ubhaya Vakra Ragas.  
He has used one Trai Vakra Raga.
- h) He has used one Chayalaka Raga - Ghanta - which has the nuances of both Bhairavi and Dhanyashi.
- i) He has used only four Chakras - Veda, Netra, Bana and Rudra. This corresponds to the four groups in the Sri-Chakra-square, circular, triangular and spot. (Chaturanga, Vyuha, Ara or Kona and Bindu).

It is amply clear that Dikshitar adopted a scheme in his choice, duly infusing significant musicological content in his choice.

### DHYANA KRITI : KAMALAMBIKE TODI

If Brahman is comparable to the Sun, the dispeller of darkness (ignorance), It is apt that Devi in a Yogic stance is compared to the Lotus. Kamala, or the lotus, blossoms naturally with sunrise and folds at sunset. The lotus has always had a place of pride in Indian culture, ethos and literature. Kamala-Amba or the Lotus-Lady or Lotus-Mother signifies natural blossoming to Divine Light. Brahma is also seated on a lotus and is engaged in incessant creation. Dikshitar extolls Kamalamba as One worshipped by Kamalasana (Brahma). Reference is made to the Teertha-festival on the banks of the lotus-tank, Kamalalaya. It is an auspicious start. The Siva-Navavarna also commences with a similar festival-song. The lotus-tank has its boundaries but Her Grace is limitless, like the Ocean. 'Arava' means ocean and Devi is called Karunavava, the Ocean of Mercy. The five primordial elements, earth, water, heat, wind and space are but rays emanating from Her - as the cause of Prapancha, as Maya, these elements are ascribed to her. Yet, she is beyond Maya - 'Gatamayike'. Devi destroyed demoniac hordes in the form of Chandika. She grants boons, is 'Bahu-Varade'. Thus, she carries out destruction of evil (Dushta-Nigraha) and preservation of good (Bahu-Varade). Her raiment is crimson, Her feet are of the hue of lotus - Kamala-Pade.

She is the patron, a connoisseur of good music - "Sangeetha-Rasike". She bestows the ability to compose verse - "Su-kavitava-pradayike". The combination of Sahitya and Sangeetha is worth notice. In another song, Dikshitar describes Saraswati Devi's breasts as Sahitya and Sangeetha. The veiled comparison with Saraswati is fortified further by the term "Kara-vidruta-shuke" - one who has a parrot in the hand.

Dikshitar excels himself in the expression "Ashruta-kalpa-latike". He personifies Devi as the Kalpaka-creeper. Kalpaka is the mythical celestial tree that grants all wishes. The use of the word 'Latika' implies that Shiva is the Kalpaka-tree and devi is the Creeper entwining him. This single word captures the entire

effeminate beauty and grace, indicative of the poetic and literary felicity of Dikshitar. The term 'Kalpalatika' also conveys a subtle Tantric concept. The Bhavanopanishad, the basic Upanishad for Sri-Vidya, says in the eighth verse that resolutions of the mind are like the Kalpaka-tree and the mental field from which such trees grow are akin to a Kalpaka-garden :

संकल्प कल्पतरुस्तेजः कल्पकोद्यान ।

Thus, Dikshitar commends meditation on this symbolic relationship and to understand this identity. The Kalpaka-tree can grant boons, fulfil desires but cannot lead to liberation. Devi is capable of both; as Maya, she grants ephemeral boons; as Vimarsa-Shakti she leads you to salvation. Dikshitar conveys this by the expression 'Vikale Bara-Mukti-dana-nipune'. She is the refuge for this life and for life beyond too. Devi or Maya, is the cause of the world of things (Artha) and sound (Shabda). She is described as :

कवकीकुल निःशेष गगन स्वरूपिणी ।

(Vamakeshwara Tantra)

To Tantrics, to the Sukta-cult, the concept of unity of Shiva and Shakti is of supreme importance. Kalidasa, in the invocatory verse of Raghuvamsha Mahakavya, worships Shiva as the word and Shakti as its sound or meaning:

वागर्थविवसंभुक्तो वागर्थः प्रतिपत्तयेत् ।

उगत्तः पितरो बन्धे पार्वती परमेश्वरो ॥

Dikshitar describes Devi in this song as the sound of, the manifestation of the alphabets 'A', 'ka', 'cha', 'ta', 'ta' etc. (each of which head a series) and as one enshrined in Sadashiva, 'Sadashiva Antahkarane'.

The aspirant, Dikshitar, impelled to attain liberation, prays to Devi to grant knowledge and liberation too. One fact that should not escape our attention is that Dikshitar calls Devi as 'Shive' - "Shiva herself". This is of great importance, as will be substantiated later.

### THE FIRST NAVAVARNA : KAMALAMBA SAMRAKSHATUMAM

The term 'Avarana' is difficult to translate into English. 'Avarana' really means to conceal. When the aim is to attain true knowledge, the Reality, what is there to be concealed ? The effort is introspective, inward. The Brahman and the Jivan are identical. The Brahman-Jivan is enshrined in the innermost sanctum. Hence, 'Avarana' means "that which conceals". The Brahman-Jivan is concealed by the Corpus, the body, the Deha, the Kalevara. One can now grasp the real significance of Dikshitar's prayer in the Dhyana-Shloka to grant "Vikalabar-Mukti", liberation without the Corpus. The human frame can be compared to the structure of the Sri-Chakra. The Bhoo-pura perimeter lines indicate the outermost anatomical covers - skin, flesh and bone. This is the ephemeral cover, the 'Avarana' of the Jiva. The Shaktis are the experiences of the sensory organs - which impart pain and pleasure.

Having prayed to Kamalamba, Dikshitar has no qualms in declaring himself as one protected by Her - 'Kamalamba Samrakshatu mam'. She is enshrined in the deepest notion of his heart, located in the centre of the (lotus-like) city of his heart - "Hruti-kamala-nagara-nuasineem". A delectable expression !

Upanishads describe the human body as the city with nine gates - the 'Nava-Dwara-Puri'.

*नवद्वार पुरे देहि. हंसो लेलायते बहिः ।  
वशी सर्वस्य लोकस्य रथावरस्य चरस्य च ॥*

(Shvetashvatara Upanishad 3.18)

There is a 'Hamsa' sporting in the centre of the city with nine-gates. The centre is the lotus-like heart. Just as water does not wet a swan, the 'Avarana' does not sully the swan inside the nine-gated city. One can now visualise the import of the term 'Parama-Hamsa', used to describe noble or great souls.

In the Dhyana-Kruti, there was indirect reference to Saraswati. In this song, Dikshitar describes Devi as One who has in Herself, the attributes (Ananda-Bodha-Sukha) of Kamalaja-Lakshmi (Kamalaja Ananda Bodha Sukhi). If Shiva

is Sat Chit-Ananda. Shakti, the Chid-Roopini, is certainly Chidananda. Shiva is also known as Bhairava. Hence, the choice of the Raga, Ananda-Bhairavi, for the first song.

Dikshitar's poetic genius comes to the fore in this song, in the expression, 'Kanta-tara-panjara-Shuki'. Kanta-Tara is the Pranava Shabda, AUM. Shiva is Pranavaakara. If the Pranava is a cage, Kamalamba is the parrot in that cage. Dikshitar has used a similar expression in "Kanjadalaayatakshi" (Kamala Manohari) : *मम शिव पंजर शुकी ।*

Compare the old Sanskrit word 'Panjara', for a cage, with the present-day 'Pinjara' for a cage, in Hindi.

Dikshitar expounds the concepts of the Sri-Chakra in detail. Kamalamba presides over this Chakra, the Trailokya-Mohana Chakra. She is the cause and controller of the Siddhis commencing with Anima. The Shaktis enshrined in this Chakra are collectively known as 'Prakta-Yogini', which expression is used by Dikshitar. He is absolutely faithful to the Sri-Chakra tenets. Devi has brains, beauty and brawn too. As a knowledgeable person who knows the Vedas and Puranas 'Nigama Puranaadi Samvedini', he refers to Her intellect. Her beauty is referred to by means of the expression 'Tripurasundari'. As 'Mahishasura-Adi-Mardini', She is a great warrior too. Seldom do we encounter such poetic beauty.

### THE SECOND NAVAVARNA KRIT : KAMALAMBAMBHAJARE

One should practice what one preaches. Or, preach unto oneself what one ought to practice. Self-preaching is a step to self-realisation. It is well known that the nature of the mind, when debased, is attachment to sensory pleasures. The same mind, when controlled, when ameliorated, becomes the medium for intuiting the Brahman. Mind alone is the cause for bondage or liberation :

*मन एव मनुष्याणां कारणं बन्ध मोक्षयोः*

A seeker of spiritual-upliftment should lift himself only by his efforts - one's own self, or mind, is the best friend and worst foe too.

उदरेदात्मनाऽऽत्मानं नात्मानमवसादयेत् ।

आत्मैव ददात्मानं बन्धुरात्मैव रिपुरात्मनः ॥ (Bhagavat-Gita VI.5)

The mind has to be directed to the right path. In this song, Dikshitar tells his mind to meditate incessantly on Kamalamba - "Bhaja Re".

In Sri-Chakra worship, the first Avarana relates to the conscious state, the Jagruta-Avastha. The second Avarana relates to the Swapna-Avastha or Sushupta-Avastha, states of dream or semi-consciousness. As long as one dreams, the experience is true; when the dream ends, realisation dawns that what was dreamt is untrue. Hence, Dikshitar uses the term 'Kalpita Maya Karyam tyajare' - the imagined things I forsake.

In the first two songs, Dikshitar refers to Saraswati and Lakshmi. In this song, he refers to Devi being attended to by, being superior to Lakshmi and Saraswati.

This is the first portrayal in the Raja-Rajeshwari concept (attended to by Lakshmi & Saraswati) which is continued to the end. Dikshitar describes Devi as One installed in 'Kamalaapūra' - the term having a dual meaning. Tiruvarur is known by that name; the refrain in regard to the 'lotus of his heart' is thus repeated.

The Chakra of the second Avarana, the Sarvasa-Paripooraka-Chakra is duly referred to by Dikshitar. He also cites the Shaktis present starting from Kamaakarshini - collectively called Gupta Yogini. Expression such as sweet-talk - (Mrudu-gadana), Beautiful teeth (Kamaneeya-Radana) and lotus-hued face (Kamala-Vadana) all relate to the soft-features or characteristics of Devi. It is for this reason that Devi is called Lalita. Dikshitar composed a whole series of songs called "Lalitopakhyana".

In Devi-worship, Lalita-Sahasranama, Lalita-Trishati etc. are important. Destruction of evil is referred to in this song by reference to the slaying of Bhandasura.

We cited a passage from the Upanishads earlier, referring to the swan sporting inside the nine-gate-city. In this Kriti, Dikshitar refers to Devi as "Hamsini". This term can have two connotations - firstly, as one worshipped by Paramahansas, liberated souls; secondly as the royal she-swan. The Mumukshatva, the intense desire for liberation, that Dikshitar had, is seen from the term "Nirvana nija sukha pradayineem"; it is only freedom from bondage of birth and death that is the real comfort.

In the Todi Kriti, Dikshitar used a rare poetic expression for space or Akasha, it being 'Viyata'- in "Viyataadi Paneha Kirane". In this Kriti he uses a rarer word, "Dorvi", for earth. Some can misconstrue repetitiveness on Dikshitar's part, in references to the Paneha-Bhootas. Such misconception is only indicative of ignorance. In Sri-Vidya, the combination of elements takes place in a set manner, called Panchikarana, which will be explained later. Panchikarana results in fifteen permutations or combinations. The fifteen letters of Devi's Mantra - the Panchadasakshari represent each combination. Devi being above all, the Truth stems from the sixteenth letter, leading to the Maha-Shodasa-Akshari Mantra. Hence, Panchikarana is alluded to by repetitive reference - each time starting with a different element.

The Panchadasakshari Mantra starts with the letter 'Ka', according to the Kaadi school of Sri-Vidya, to which Dikshitar belonged. The Kaadi school is considered to be the best from in which Srividya reigns supreme :

*श्री विद्यैव तु मन्त्राणां तत्र कादिर्यथा परा ।*

(Lalita Trishati)

The Lalita-Trishati has three hundred names of Devi, constructed in the sequential order of the Kaadi Mantra, in fifteen parts of twenty each, corresponding to the Panchadasakshari. Note that the Trishati starts with "Kakara roopa Kalyani". In the preceding Kriti, Dikshitar referred to "Nitya Kameshwari". Each combination of the elements in the Panchikarana is called Tanmatra. Devi is represented in these fifteen tanmatras, as she pervades them (Vyapaka-

Vyapya), by fifteen Shaktis called Nityas, starting from Kameshwari and ending with Chitra.

Devi pervades these fifteen Nityas too and is called the sixteenth Kootastha Maha Nitya. The time-cycle is represented by these fifteen Nityas. They are also known as "Tithis" in Sri-Vidya, representing the fifteen lunar phases. Day-times of the fifteen Tithis have Prakasha Siva and night -times have Vimarsha Shakti. The Universe, time, all result from the 'Aikya' of Shiva-Shakti. Devi transcends the fifteen Nityas, she is the Maha-Nityo, the real Nitya, the Eternal One. Hence, the expression "Nitya Kalyani" by Dikshitar - an expression with exceptional significances, leading to the choice of Raga Kalyani.

One can perceive the Aikya concept even in the expression 'Paramashiva-Karnincem'.

Musicologists opine that in Sarvaswara Gamaka Varika Ragas, there is no particular swara or swaras which singularly can characterise that Raga. Kalyani is a Sarvaswara Gamaka Varika Raga. If all swaras are on par, then the percentage-usage should be around 14% each. I have analysed 29 songs in Kalyani Raga, for this purpose, taking nineteen compositions of Tyagarajaswami, six of Dikshitar and four of Syama Sastri. The percentage-usage of the totals of all the songs for the three composers is tabulated below :

Composer	Sa	Ri	Ga	Ma	Pa	Dha	Ni	Total
Tyagaraja	19.3%	14.3%	12.7%	9.6%	15.8%	15.3%	13.0%	100%
Dikshitar	17.9%	14.5%	16.2%	8.2%	15.3%	15.3%	12.6%	100%
Syama Sastri	16.4%	15.5%	17.3%	11.0%	16.2%	13.6%	10.0%	100%

In Tyagarajaswami's kritis Sa is used for about 20%, while Pa follows suit, followed further by Dha Ri Ga in the descending order. In Syama Sastri's compositions, Ga has the highest frequency with Sa and Pa following suit; the frequency of Ni being less than Tyagaraja and Ma being more than Tyagaraja.



Dikshitar's handling of this Raga is a synthesis of the systems adopted by Tyagaraja and Syama Sastri. Dikshitar's use of Ri, Pa and Ni are close to that of Tyagaraja. Like Tyagaraja, he uses the Shadja to the maximum and has used Ga to a great extent, like Syama Sastri. The use of the Prati-Madhyama is the lowest, in Dikshitar's Kriti. It is surprising to note that the Prati-Madhyama, the only note that distinguishes Kalyani from its counterpart, Shankarabharanam, is least frequently used, having less than 10% occurrence, on the average.

Histograms of Dikshitar's kriti show that each composition has a distinct pattern - indicative of the composer's creative abilities. The Prati-Madhyama appears least in the Navavarna Kriti "Kamalambam Bhajare" (less than 6%). Hence, it is evident that it is this Navavarna Kriti that is the best representation of Dikshitar's concept of the Raga Kalyani.

### THE THIRD NAVAVARNA : SHRI KAMALAMBIKAYA KATAAKSHITOHAM

In the first Kriti, Dikshitar sought refuge in Kamalamba. In the second, he primes his mind on Her. In this Kriti, he declares him blessed by Her - "Kataakshitoham". It is in the third step, the third Avarana, that the material world is transcended, as stated earlier. The emphasis therefore dwells on the term "Ananga" (without a body), reminiscent of Dikshitar's prayer in the Dhyana-Kriti, "Vikalebara Kaivalya Mukti" (Liberation without the body). Accordingly, the eight forces operating here bear the Prefix 'Ananga' in their names, starting with Ananga-Kusuma. This is duly referred to by Dikshitar, who also extolls Devi as one worshipped by Ananga - "Anangadi Upaasilaya". Here Ananga means Manmatha, Cupid. Manmatha became a martyr for the sake of Shiva-Shakti Aikya - he gave up his life, rather his corporeal frame. How can he be ignored? Of the twelve great practitioners of the Sri-Vidya, four (Durvasa, Manmatha, Manu and Lopamudra), practiced Kaadi-Vidya. Durvasa was referred to in the Kalyani Navavarna. Manmatha is referred to in this Kriti and Manu in the next. Hence, it is proved that Dikshitar belonged to the Kaadi-Vidya group. The role of Manmatha in bringing about the Shiva-Shakti union has been immortalised by Kalidasa in his Kavya "Kumarasambhava".

The word 'Aruna' means light red colour. In the Dhyana Kriti, Dikshitar calls Devi as 'Aruna'. The term stands for Vimarsa-Shakti and the Bhavanopanishad states in the 29th verse that redness is the subject of deliberation :

लोहित्यं एतस्य सर्वस्य विमर्शः ।

Commenting on this verse, Bhaskaracharya states that this 'redness' is the object of meditation and worship :

स्वर्गेय देवता प्रोक्ता ललित-विश्वविग्रहः ।

लोहित्यं तद्विमर्शस्यात् उपस्तेयित्वि भावना ॥

The 'redness' indicates Her pervasiveness of the Universe :

विजगरुण प्रधामूर मकुलात् ब्रह्माण्ड मण्डल

(Lalita Sahasranama - 12)

The Dhyana-Shloka of the Panchadasi Mantra Starts with :

अरुणां तरुणा तरङ्गिताक्षरीम् ।

The third Avarana heralds the dawn of the Divine Day. Hence, everything is light-red in colour here. This Samkshobini Chakra is Aruna-Varna and Dikshitar refers to it. This song is better known for the Madhyama-Kala passages. The passage after the Anupallavi, "Shoka Hara Chatura" is lilting. Scholars hold that the second Madhyama-Kala passage "Anangadi Upaasitaya" with the ascending -swaras Sa-ga-ri-gaa-ma-paa-dha-ni-Sa and decending after touching the Tarasthayi Gandhara to the Mandarasthayi Nishada is the best rendition of Raga Shankarabharanam. Scholars also praise the passage Saa-sa-ma-gaa-pa-ma-paa in 'Anantakoti Anda' of this kriti.

From the literary point, the akshara-sankhya adopted in this kriti by Dikshitar, especially in the Anupallavi passages "Paakashasanaadi Sakala" is wonderful. This kriti has ample musicological, spiritual and poetic contents.

#### THE FOURTH NAVAVARNA : KAMALAMBIKAYAI

In the Sri-Charka, Sector No.4 is where we perceive triangular constructions. This sector is dedicated to a great devotee of Sri-Vidya, Manu and is called Manukona. The fourteen triangles represent the fourteen worlds of the Universe.

The Aruna-Varna indicate Devi's pervasiveness of the Universe. Here, we come across the fourteen worlds of the Universe. The pervasiveness of Devi is followed by perception. Hence, the use of the fourth Vibhakti leading to obeisance. Dikshitar uses the word "Namasthe", to pay his obeisance.

Some apparent contradictions are reconciled. Dikshitar describes Devi as 'Himagiri-Tanuja' (daughter of Himavan) and at the same time calls her 'Aja' (The unborn). Her birth or incarnation is only apparent, is unreal; She is really unborn.

The Shaktis in the earlier Navavarna were lead by Ananga-Kusuma. The effects should be felt here. Hence, references to betel with camphor 'Karpooora-Veetika', 'Kunkumaadi Lepa', smearing of sandal and Kum-Kum etc. In the Kalyani Navavarna, Dikshitar uses the expression 'Madhupa Vijaya Veni' to describe Devi's tresses. Dikshitar uses a novel expression "Chikura Vijita Neela Ghana" ('Darker than the clouds) in this Kriti. Poetic beauty indeed !

Davi is called "Chidanada Poorna ghana" - one who is the full embodiment of knowledge and bliss - equating her with the Brahman.

From the Tantric point of view, the collective expression for Shaktis in vogue here is Sampradaya-Yogini. This is referred to by Dikshitar. He praises Her as one who upholds the path taken by him. "Guruguha Sampradaya Antahkarana".

From the literary point of view, Dikshitar pulls a coup. The words "Sakala Sowbhagya dayaka amboja charana" mean the lotus-feet that grant prosperity. The combination of the words "daayaka" and "amboja" when singing, leads to utterance as Kamboja - which is the Raga Mudra for this song. We recall similar expressions or combinations in Kritis like "Kamakshi" (Bilahari) and "Parimala Ranganatham" (Hamir Kalyani).

This song has a lilting tune, notwithstanding the heavy laya aspect. As usual, the Madhyamakala passages are the best. The use of the Kakali-Nishada is very limited - thereby preserving the pristine purity of Karnatic Music.

### THE FIFTH NAVAVARNA : SHRI KAMALAMBIKAYAH PARAM NAHI RE

Realisation is attained that there is nothing greater than Kamalamba. The sector is the Bahir-dashaara-Chakra, the outer area with ten triangles. This is the beginning of the inner sanctum. Divine manifestations stop here. The ten triangles symbolically represent the ten incarnations of Vishnu. Dikshitar observes in the eighth Navavarana, that these ten incarnations stemmed from the ten nails of Devi's fingers.

Having stated that Devi is Supreme, Dikshitar goes about substantiating it. He describes Devi as the cause of birth or manifestation of Shri Kantha (Rudra), Vishnu and Virinchi (Brahma). She is worshipped by Lakshmi, Saraswati and Parvati. Note that Kamalamba is said to be superior to Parvati (i.e.) superior to all manifestations.

The expression "Abheda Nitya Suddha Buddha Mukta Satchidanada Maya Parama Advaitaspoorthe" is a highly philosophical one. The indivisibility from Shiva is conveyed by the word 'Abheda'. The eternal nature is expressed by the word 'Nitya'. The unsullied character of the Truth is presented through the word 'Suddha'. This is the essence of Advaita Siddantha in one sentence. The Supreme One has no beginning, no middle or no end - that is why it is the Truth.

Please recall the earlier reference from the Gaudapada-Karika. Dikshitar uses the word "Adi-Madhya-Anta-Rahita". The expression "Aprameya" shows that Truth is beyond material proof. Devi is the cause of the ten types of sounds, the "Dashadhvani". In another kriti in Gamakakriya, Dikshitar calls Devi as "Dasha Gamakakriye"

From the Tantric point, Dikshitar refers to the Kula-Marga and the Kowlika-marga of worship, which involves suppression of the sensory organs. The Shaktis are collectively called Kulotteerna Yoginis -those who have passed out of the Kula-Marga-test.

From the musical point, it is interesting to note that the Pallavi starts with Tara-Shadja and the Anupallavi with the Panchama. Surprisingly, the Charana starts with the Anya-Swara, Chatushruti Dhaivata. The concluding Madhyama-Kala passages span from the Mandara Dhaivata to the Tarasthayi Madhyama. The shorter and earlier passage after the Anupallavi is a compact one.

Dikshitar's kritis are known for the Raga-Bhava. We find the Raga Bhairavi is presented with all its majestic facets and inherent beauty in this Navavarna composition.

#### THE SIXTH NAVAVARNA KRITI : KAMALAMBIKAYAH

If a devotee is blessed by Kamalamba, if he declares Her as Supreme, he then is the real Bhakta. Dikshitar re-asserts that he is a true devotee. Ancient traditions required such assertions to be repeated thrice over, as can be seen from the three-time-repetition of "Shantih,shantih,shantihi". Dikshitar does so, in the third, sixth and seventh Navavarna Kritis.

The expression used here for the dark-tresses is 'Punnaga varali vijita veni', meaning draker than that of elephants and bees. A new expression, indeed!

The four Astras (weapons) Devi holds are - Pasha, Ankusha, Bana and Dhanus. In the Shankarabharana Kriti, he refers to the bow and arrow by the term "Dhanur Bana Karaya". In this kriti, he refers to the other two 'Pasha Ankusha Paanya'. The other two Astras are also referred to in the Anupallavi.

We note that Dikshitar continues with the expression 'Sangita-Rasika', which he used in the Dhyana-Kriti too.

This sector is the inner-sector with ten triangles. The Antar-Dashara-Chakra. Everything is like fire here - it purifies. This Chakra is called Sarva-Rakshakara-Chakra and the group of Yoginis here are called Nigarbha-Yoginis.

Dikshitar refers to the 'Kundalini' Shakti of the Tantra Cult. The Kundalini-Mantra has fifty letters. Hence, there are fifty + Shakti-Peethas, fifty places of worship of Devi as per the Shakti Cult. Those Peethas were places where fragments of Sati's dismembered body fell. Some important Shakti-Peethas are Kashi, Kendara, Kanyakubja, Ujjain, Omkara, Hardwar, Brindavana, Kama-roopa, Rahula, Amaresha, Kanchi and Tripura. Bombay's Mahalakshi temple is also considered as a Shakti-Peetha.

Why did Dikshitar chose a Nishadantya Raga for this composition ? Perhaps, to provide some aesthetic-contrast.

#### THE SEVENTH NAVAVARNA : SRI KAMALAMBIKAAYAM

The earlier expression "Kalpa-Lathika" is enlarged to "Kalpa-Vatika" in this kriti. "Vatika" means garden. This echoes the passage cited earlier, from the Bhavanopanishad. Similarly, the earlier expression "Viyatadi Pancha bhoota kirane" is modified to "Akasha-adi-kiranaayam".

Devi's resplendant countenance is compared to the full-moon. Please recall "Raaka-shashii-vadane" from a Kamla Manohari composition.

Devi is described as playing the Veena, in this song.

The best expression is "Hreenkara-taru-marjayam" - the flower blossoming from the tree called Hreenkara. Her form corresponds to the Hreenkara, explained earlier.

Devi is said to have three forms - gross, subtle and casual. This is also referred to in a Nilotpalamba-kriti.

From the spiritual point of view, the term 'Siva-Atma-Anubhogini' has significance. She meditates on Herself. This is the pinnacle of Advaita.

Musically, this is a lovely song. As usual, the Mādhyaṃa-Kāla passage is brilliant. The essence of the Raga Sahana is well seen in the fast-passage "Hreem-kareshwaryam Gowryam" with the swara-structure Saa-ni-dha-dha-pa-pa-ma-ma-pa-ma-ga-ma-ri-ga-ri-sa.

The Tantric details such as this Chakra being the Sarva-Roga-Hara-Chakra and the Rahasya Yoginis have been referred to by Dikshitar.

One is however surprised by the fact that in this composition, in a Karuṇa-Rasa Raga, there is no sahitya like "Karunānave" or "Daya-sudha-sagara", which were used in earlier kritis.

#### THE EIGHTH NAVAVARNA : SHRI KAMALAMBIKE AVAVA

It is in this composition that Dikshitar's philosophical, literary and musical genius is seen at its best.

We referred to the four Astras held by Devi. In Tantra-rituals, worship to these Astras is performed at the eighth Avarṇa. Dikshitar explains their significance, in allegorical terms. The mind is the bow. Creation involves action. Action results in sound. From the Vimarsa-Shakti came the Sabdha-Brahman. The five elements sprang from the Sabdha-Brahman. They combined amongst themselves to create the Universe, by a process called Panchikarana. Panchikarana is the combination of half of one element with one-eighth of the other four. The inherent quality or Guna of each element is called 'Tanmatra'. The five Tanmatras become the arrows. Desires have to be suppressed - they have to be 'roped-in'. Desires and their suppression are represented by the rope - the 'Pasha'. Hatred or aversion is also undesirable and have to be checked - represented by the 'Ankusha'. When all material forces are checked, the spirit rises.

The spirit has now reached the threshold of liberation. The next step is Unity between the self and the Self. Nothing can stop the unison anymore - it can be heralded. Heralding or announcement of an occurrence is best done by the

gong of a bell - a practice common to Hinduism and Christianity. The gong of a bell is "Ghanta rava" - the Raga chosen for this song.

Devi is 'Akhandā-eka-rasa-pravahe' in this song. Dikshitar had termed Her as 'Akhandā-eka-rasa-poorne' in an earlier composition. The parrots referred to in the Dhyana-Kṛiti continue here too 'Kara-druta-shuka'.

Ghanta or Ghantarava is a Chaayalaka Raga - having the nuances of both Bhairavi and Dhanyāshi. When Ma-ga-ri-sa comes in the Avarohana passages, we can discern the strains of Dhanyāshi. With the union of the self and Self or Shiva and Shakti, imminently to take place, it is very apt that a Raga resulting from the fusion of two other Ragas is used. Dikshitar, indeed, was a genius !

Tantric details have been mentioned in this kṛiti.

#### THE NINTH NAVAVARNA : SRI KAMALAMBA JAYATI

Progress is from the gross to the subtle, from a lower intellectual niveau to the highest one. The real significance of the term 'Avarna' is revealed by Dikshitar in the ninth composition. We would be correct in interpreting 'Avarna' as 'veiled-revelation'. In this kṛiti, Dikshitar takes us to Sumeru, the pinnacle of Sri-Vidya. He portrays nine appearances of the Devi in this song. An appearance or revelation is known as 'Prasanna'. Dikshitar moves from the innermost to the outermost though-strata.

Dikshitar's mind is absorbed in deep contemplation of Kamalamba. The surpassingly resplendent Divine Mother is enshrined in the temple of thoughts, Chintamani. Within this temple, at the focus of the Sri-Chakra, at the Bindu, called Sripura, she is seated with Shiva-Kameshwara. This is the first view of 'Prasanna'.

Dikshitar uses the term Raja-Rajeshwari for the first time in this composition. He perceives Her, in the second appearance, seated on the Sarva-Anandamaya Chakra, being worshipped by the boar incarnation of Vishnu.



Devi, who is immanent in all Para and Aparā things, who imparts lustre to the Sun, Moon and fire, who dispells the three sorrows causing fear, is seen in Her third Prasanna, worshipped by Indra and other Divinities.

In Her next appearance, Dikshitar contemplates on Her as the embodiment of wisdom, duly worshipped by Lakshmi, Vishnu and Brahma.

In the fifth appearance she is seen as the Supreme Deity, the Para-Devate, worshipped by Vama and other Shaktis.

She now assumes the form of Mantras, in the sixth appearance, Kaadi, Haadi and Saadi Mantras, which was recited by twelve great devotees.

As the embodiment of happiness, with the resplendence of the Brahman, She is seen as the mother of Guri-guha - whose mind is filled with love towards Her in the form of devotion. The maternal concept is the seventh one.

As One who imparts apparent names and forms (Nama-Roopa Vimarsini), as Brahman who does so to distinguish between Avidya and Vidya, I see her in the eighth appearance.

She is totally impartial towards every sentient creature and awards pain or pleasure proportionate to merit or de-merit (Saamarasya Nidarshini). She displays the Kaama-Kala too. This is the ninth appearance.

Dikshitar concludes this Kriti with a prayer that his mind be totally absorbed in Devi. When there is total absorption, identity is attained. Dualism vanishes. What is left behind is Shoonya - 'emptiness. Ahiri is a Raga which leaves behind a hollow, empty feeling. It stirs up emotions, not necessarily in a sympathetic strain. There is an element of pathos in this Raga. This Raga was considered as inappropriate for material prosperity and its singing was not encouraged by elders. It gives a certain repulsive feeling, wherefore the allergy. Spiritual progress and material prosperity cannot go in tandem. Dikshitar has chosen

this complex Raga for his last Navavarna. Divergent views are held in respect of Ahiri Raga's identity - whether derived from the 8th, 14th or 20th Melakarta Raga. It defies rational analysis. Perhaps, the right musical medium to suit the supra-spiritual content.

Mention must be made of the twelve great Sri-Vidya devotees. Dikshitar belonged to the Kaadi Vidya (Mantra starting with Ka) school. Four of these twelve practiced Kaadi Vidya - Durvasa, Manmatha, Manu and Lopamudra. Five devotees practiced Haadi-Vidya, they being Rudra, Vishnu, Agstya, Surya and Kubera. The remaining three practiced Saadi-Vidya-they were Shanmukha, Chandra and Nandi.

From the literary point of analysis, there are many notable expressions in this composition such as :

Sringara Rasa Kadamba - Conglomeration of all sweetness  
 Paavaka - That which purifies, fire.  
 Bhikara - Fear causing.

The outer limit of meditation is on the Bindu alone and this is called Kama-Kala-Dhyana. The concluding Madhyamakala of this composition reflects the unity of Prakasha and Vimarsha.

Brahma-maya-prakashini, Nama-roopa vimarshini  
 Kama-Kala-pradarshini, samarasya nidarshini.

A fitting climax to a series of nine sophisticated compositions.

#### MANGALA KRITI : SHRI KAMALAMBIKE

It is in this Kriti that Dikshitar addresses Devi directly as Lalita. The details are not that important. However, the term 'Side-Aside' is striking. Devi is

a combination of black and white. Her intrinsic colour is white, Her shadow is dark. What an artistic portrayal !

Devi enjoys Bliss arising from practice of Rajayoga. One term, 'Sakhambari', stirs up memories. Devi was called Sakhambari because she brought down vegetables from Heaven, once when absolute drought had dried up the earth.

Dikshitar ends this song with the hallowed Sri-Vidya name of Maha-Tripurasundari.

The main stress is on the word "Shive" - a term he used in the Dhyana Shloka. Tradition holds that Dikshitar shed his mortal-coils after uttering thrice, the words 'Shive Pahi' - which words are used in this composition.

#### RASABHAVA IN NAVAVARNA KRITIS

One school attributes Nava Rasas to the nine Kritis as follows :-

1. Ananda Bhairavi Kirti - Harsha or Hasya Rasa
2. Kalyani Kirti - Sringara Rasa
3. Shankarabharana Kirti - Shanta Rasa
4. Khamboji Kirti - Roudra Rasa
5. Bhairavi Kirti - Vira Rasa
6. Punnavarali Kirti - Bhayonaka Rasa
7. Sahana Kirti - Karuna Rasa
8. Ghantarava Kirti - Adbhuta Rasa
9. Ahiri Kirti - Vibhata Rasa

This analysis is far-fetched and not easily acceptable. The verve of the Khamboji song does not necessarily lend itself to Roudra Rasa. The sequence of starting from Sringara and ending with Shanta Rasa is not followed. This analysis is not convincing.

The predominant mood is of impersonal devotion - Shanta Rasa, which pervades all compositions.

### LAYABHAVA IN NAVAVARNA KRITIS

Dikshitar has used a multiplicity of Talas, they being Triputa, Chatushra Triputa (Adi), Roopaka, Ato, Mishra Jhompā, Roopoka, Triputa, Chatushra Triputa and Roopaka Tala, in a seriatim order.

Special reference has to be made of the Ata-Tala Kriti in Khamboji. There is another mighty composition of Dikshitar, in the same Raga, set to the same Ata Tala "Kashi Vishweshwaraaye". This shows that the use of Ata-Tala in Khamboji importance, as there is no kriti in Khanda Ata Tala composed by Tyagarajaswami.

The Roopaka Tala Kritis are set to two-kalai, another speciality. Dikshitar used several Talas to infuse rhythmic variety in the Navavarṇa Kritis.

### EPILOGUE

The Kamalamba Navavarṇa Kritis have a lot of spiritual, esoteric and musicological significance. These Kritis but represent a fraction of Dikshitar's prodigious output. The tenets of Sri-Vidya are faithfully followed by him, in these compositions. The contents in certain places may appear to be complex to those unfamiliar with or un-initiated into Sri-Vidya. Dikshitar, the saint, the Jnanin, followed the Jhona-Marga, the intellectual path. Some effort is called for, to understand, analyse or appreciate these compositions. The object of this paper is to present the substance, the philosophical and esoteric contents of these compositions, to those who will take the effort to understand. Hence, the need for introductory passages on Advaita, Sri-Vidya and Sri-Chakra worship.

Rudra and Vishnu were Sri-Vidya Upasakas. In Sri-Vidya, there is no discrimination between Vaishnavism and Saivism. At the Nanganallur Raja Rajeshwari temple, one priest is a Smārtha and another a Vaishnava. Sri-Vidya is not merely symbolic of the Shiva-Shakti unity, it represents unity of Vaishnavism and Saivism. Tantric influence is dominant, wherefore Sri-Vidya is considered

as Vama-Acharya (leftist tradition) as opposed to Vaidika-Dharma which is Daakshinaatya (Rightist-oriented). Worship in Keralite temples is Tantric in nature and is not considered heretic. Some undesirable elements like the - 'Makara Panchama' infiltrated Tantric Cults. The workshop in Keralite temples and the Srividya practiced by Dikshitar are devoid of these undesirables, they are termed Sattvika Tantra. Dikshitar-baiting is not a pastime; it is a passion for some ignorami. An upcountry-critic, who appears to have congenital animosity to Dikshitar, comparable with Appayya Dikshitar's anti-Vaishnavism, has overlooked, in a convenient manner that the Sattvika Sri-Vidya practiced by Dikshitar eschewed Makara-Panchama. He criticises, his credentials notwithstanding, Dikshitar for having adopted Vama-Acharya. Dikshitar was initiated by Chidambaranatha Yogi into the 'Sri-Vidya Cult. He chose to be poor in his own Dharma, than to be rich in another Dharma, in accordance with the doctrine :

*स्वधर्मो निधनं श्रेयः परधर्मो भयावहः*

(Bhagavat-Gita)

In his Navagraha-Kriti, 'Chandram Bhaja', Dikshitar refers to Chandra as - 'Venkatesha Nayanam Viranmano Jananam'. This critic takes umbrage on this score. Why not he criticise the expression "Ra Ra Phanishayana Ravi Jaladija Nayana" used by another composer ? Dikshitar was a staunch Advaitin; he never wavered "Dwaitamu Sukhama, Advaitamu Sukhama", like other composers. Dikshitar never prayed to God to cure his brother of illness or for his brother's long life. Dikshitar lost his brother Chinnaswami Dikshitar, at a young age and bore the tragedy with fortitude.

Dikshitar is criticised for having not composed in Raga Karaharapriya. Has Syama Shastri composed in Karaharapriya ? Why condemn Dikshitar alone ?

Are not comparisons odious ?

Whenever Dikshitar refers to a subtle esoteric concept in a mystic manner, he invariably leaves clues that can be picked by discerning students. He mostly uses technical phraseology exclusive to the science or an appropriate synonym, depending on what is best suited to the situation. Alas, this is misinterpreted as outlandishness !

Dr. V. Raghavan writes :

" Such is the work, such is the high quality of the art of Dikshitor, o scholar and master, a versatile genius. Like the title Vainika-gayako, he gave himself, another is found in one of his compositions in Bauli, "Pandita-Tara", meaning 'more scholarly than others'. This offers us the key to an understanding of another dimension of Dikshitar's work and art. I have observed that when a musician grows in knowledge and maturity, steadiness and reflectiveness, he begins to develop a greater interest in Dikshitar's Kirtanas."

This paper is a humble tribute to the versatility of Dikshitar.

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## **SHRINGARA RASA ANUBHAVA IN COMPOSITIONS OF TYAGARAJA**

- by Dr. V.V. SRIVATSA

Karnatic Music is a synthesis of Bhava, Raga and Tala. The Bhava facet encompasses emotive expression. Experience of emotions is called Rasa-Anubhava. Bharata, in Natya - Shastra refers to eight Rasas - Shringara, Veera, Karunya, Adbhuta, Hasya, Bhayaanaka, Vibhatsa and Roudra, omitting Shanta Rasa - the mental state of equanimity or quietude. However, Abhinavagupta, a commentator of Bharata's Natya Shastra, strongly advocated the inclusion and supremacy of Shanta Rasa, only after inclusion of which the Nava-Rasa, as conclusively proved in a Shloka of the Rama-Karnaamruta:

"Shringaaram kshitinandini viharane veeram dhanur bhanjane  
kaarunyam bali bhojane adbhuta rasam sindhow giristhaapane  
Haasyam Shoorpanakhaa mukhe bhayavaham veebhatsam anyaaamukhe  
Roudram Ravanamardanam muni jane shaantam vapuh paatunaha:"

Bhakti or devotion permits room for emotions. Bhakti is a compendium of Rasas, not a Rasa by itself. The study of Rasa-Anubhava in Bhakti is nothing new. We have at our disposal, the topical analysis and concordance of the Bhagavata-Purana by Bopadeva, through his works titled Bhagavata-Mukta Phala and Hanileela. The Rasa-oriented elaboration of Bhakti reached the zenith at the hands of Roopa Goswamin, in his works, "Bhakti Rasaamruta Sindhu" and "Ujjwalaneelamani". We must mention the contribution of the Vaghela king, Vishwanatha Simha, in similar lines, for the propagation of Rama-Bhakti.

Bhakti is not an amorphous jelly. Bhakti is one of the three yogas to attain salvation and is equated with gnana-yoga and karma-yoga. Gnana-yoga purifies and hones the intellect; Karma-yoga purifies and consolidates will power; Bhakti-yoga fine tunes emotions. Note that the three mental functions are intellect, will and emotion. In the states of absolute maturity, these three yogas merge into one another. The best example of such a state of maturity is Narada, who is a case of three-in-one, who is a Gnani, Yogi and a Bhakta par-excellence. Narada is the author of Bhakti-Sutra, a collection of aphorisms, which thoroughly analyse Bhakti and allied Rasa-Anubhavas. In Sutra No.82, Narada defines manifestations of Bhakti and cites eleven forms:

- (1) Guna-Maahatmya Aasakti (Love of God's Divine qualities)
- (2) Roopa-Aasakti (Love of this enchanting beauty)
- (3) Pooja-Aasakti (Love of Lord's worship)
- (4) Smarana - Aasakti (Love of remembrance and association)
- (5) Daasya - Aasakti (Love of service to Lord)
- (6) Sakhya - Aasakti (Love of His companionship/friendship)
- (7) Vaatsalya - Aasakti (Love of the Lord as a Child)
- (8) Kaanta - Aasakti (Love of the Lord as a Husband)
- (9) Aatma - Nivedana - Aasakti (Love of self-surrender to the Lord)
- (10) Tanmayataa - Aasakti (Love of absolute absorption in Him)
- (11) Parama-Viraha-Aasakti (Love of the state of separation from Him)

Bhakti with multiple manifestations, is a many splendoured - thing, like the April rose that grows in the early spring; it is the golden crown that makes a man a king. Bhakti, Divine Love, is not a monolith. It has some stages, which are lucidly defined by Narada in twentyfour Sutras. The incipient or nascent stage is Gauna-Bhakti, where there exists difference between the worshipper and the Worshipped to a significant extent. The next stage is Raagaanugabhakti, characterised by an attachment which cannot be succinctly defined.

...2...

The second-stage is a pre-maturity stage. These two stages are combined to be called Aparabhakti. Aparabhakti is the lower strata of the edifice of Devotion. A highly advanced stage, the third, is called Ekanta - Bhakti - a stage where all apparent objects cease to matter to the worshipper and the only object that matters is the object of worship, a state which supervenes upon the fulfilment of duties on the novitiate, when Divine grace will be bestowed on the worshipper. Recall the fervent plea by Purandaradasa, "Shrikantha enagishtu daya mado, ninna ekaantadali bhajisuva sowbhagya". The last stage is Raga-Bhakti, when Divine Illumination is imminent and inevitable. The third and fourth stages are jointly termed as Paraabhakti.

Shankaracharya dwells at length at the Sadhana - Sampat (Wealth of action) Characterising a Bhakta. Ramanujacharya states that seven are the traits of a true Bhakta-viveka (discrimination), Vimoka (detachment), Abhyasa (Practice), Kriya (good deeds), Kalyana (purity in thought and deed), Anvasada (Cheerfulness) and Anudharsha (absence of excessive hilarity). Bhakti, thus, allows scope for many mental states and for variegated emotions. A Bhakta will certainly exhibit a multiplicity of emotions. Steady thoughts regulated by Shanta-Rasa are called Sthayi Bhavas. Varying emotions are Sanchari Bhavas, classified into thirtythree groups - like Nirveda (despondency), Glaani (fatigue), Shankha (suspicion), Asooya (jealousy), Mada (intoxication) and so on.

Shringara Rasa, basically, is appreciation of beauty. Such appreciation can be Aangika (through limbs), Vaachika (through words), Darshita (by sight) and Shrunva (through hearing). Shringara Rasa is such that Sanchari Bhavas dominate. When Sthayi Bhavas take over Shringara Rasa is sublimated. Shringara Rasa is of three types:

- 1) Saatwika (Appreciation of beauty only for beauty's sake, without any self-interest)
- 2) Raajasa (A momentary or ephemeral surge, which fades away fast, usually on attaining some short-term self interest)
- 3) Taamasa (A state where carnal desires dominate and the Intellect is subservient to the organs).

It is totally erroneous to equate Shringara Rasa with erotica. Undenably, there is an erotic element in Shringara Rasa but there is ample poise, grace and dignity in this Rasa, as well. Fie unto those who seek lust or passion only in Shringara Rasa - they only exhibit their depraved mental state. Is not a thing of beauty, a joy forever?

Shringara Rasa can be discerned in Bhava, in Bhakti. Tyagarajaswami, was a Bhakta and axiomatically, elements of Shringara Rasa can be discerned in his compositions. Shringara Rasa dominates the Kritis of his geya-Nataka, "Nowka Charitra". Nevertheless, we can perceive several strokes of Shringara Rasa in other compositions, as well. One scholar opines: "In the general run of his Kritis, Tyagaraja has not candidly portrayed Shringara Rasa anywhere, perhaps because he thought he had exhausted the quota in Nowka Charitram". If there ever could be a total terminology of inexactitude, it is this observation, reflective of the abnormal attitude and of inadequacy of appreciation of the real Tyagaraja. They are but pretenders, the Bakas and Bekas on the Paramananda Kamala.



The object of this presentation is to assess the element of Shringara Rasa in the compositions of Tyagaraja. Let us pause for a moment and reassure ourselves that there is no thematic incongruence; it is not a case of Ghulam Kadar and Gokulashtami. How can there be Shringara Rasa in the outpourings of a Bhakta, that too, when he was a Sanyasi ? For Shringara Rasa, look to the Geeta-Govinda, the Ashtapadis of Jayadeva, a grihasta, a householder - so say some. Shringara Rasa dominates the compositions of Chaitanya Mahaprabhu, Roopa Goswami, staunch Advaitins like Madhusudhana Saraswati and Narayana Teertha - all of whom were Sanyasins. Who said that Shringara Rasa was taboo to Sanyasins ? Hereagain, misconceptions dominate. The Rasa-Anubha of Shringara Rasa by Sanyasis and intellectuals will be satwic in nature, while those of grihastas are prone to be Tamasic. Tyagaraja was a Sanyasi, after being a grihasta. Is he barred from Anubhava of Shringara Rasa ? What is the "quota" the scholar (whose observation was cited earlier) refers to ? Sattvika Shringara has no "quota" -- "quotas" come in only in Rajasic or Tamasic Shringara. One prime object of this presentation is to disprove the unwarranted comments of the pseudo-scholar.

The yardstick employed for evaluation of the Shringara Rasa content are the Aasaktis defined by Narada, enumerated earlier. Compositions with just a cursory or casual reference to the Shringara element are not counted; there should be a cognisable passage. Adopting this norm we have culled out about 90 compositions of Tyagaraja with a finite content of Shringara Rasa - this Rasa having been defined earlier, as well. The content and impact are profound in the Nowka Charitra group of songs, only nine of which are included. The break-up of our selection is:

Kshetradana Kritis	-	02
Divyanama Sankeertanas	-	19
Prahlada Bhakti Vijaya	-	07
Utsava Sampradaya	-	03
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		31
		-----

The remaining 59 Kritis are from his general compositions. Ab-initio, quantitatively, the number of Shringara-Rasa oriented general Kritis surpasses the number found in Nowka Charitra.

We have not accorded much importance to Guna-Maahatmya and commence with Roopa Aasakti. The aesthetic qualities of Rama are "Roopamu, prataapamu, shara chaapamu, sallaapamu" (Ninnuvina) (Todi) - his bewitching beauty, his speech, his fame and the bow and arrows he holds. Leave mere mortals alone - even Seeta Devi found joy in seeing his beautiful form, "Soundaryamulo sukhamu Seetammaku" (Lekhana) (Asaveri). His dark-coloured countenance was attractive: "Shyaama sundaraanga sakala shaktiyu neevera" (Shyamasundaranga) (Dhanyashi), "Ghana samana neela" (Janaki Ramana) (Shuddha Seemantini) and "Rama Pahi Meghashyama Pahi" (Kapi). The captivating beauty of Rama's face is the theme of a composition - "Muddu momu elaagu chelangen" - "How did that face shine ?", the reply to which is suggestively couched in the Raga, Sooryakaanta. Contrasts on the same theme are found in passages like "Raakaa Shashi Vadana" (Takka) and "Sukkala Raayani geru momu gala" (Pakkala Nilabadi) (Karaharapriya) - where Rama's facial beauty is equated with the moon. The overall corporeal beauty of Rama is enchanting - "Sundara tara deham" (Pantuvarelli) "Neeraja nayana ghananeela sudrudadeha" (Vasudeva Varaguna) (Bilahari) "Marakataanga madi

nenchavaladu" (Marachevaadana) (Kedara) Tyagaraja has no qualms in admitting that it is the incessant enchantment of Rama's form that has blossomed as devotion, "Anayamu nee sogasanu gani ponguchunu antarangamuna nadi premato ninu" (Konlyaade Naayeda) (Kokiladhwani). Some other compositions of this genre are "Saketa Niketana" (Kannada), "Ide Bhagya" (Kannada), "Mohana Rama" (Mohana), "Nee muddu momu" (Kamalamanohari) - where Tyagaraja also declares his love to Rama - "marulu konnaanu madana janaka", "Ennadu jootuno" and "Okapari joodaga raada" (Kalavati), "Saraseeruhaanana" (Mukhari) and "Sogasu jooda" (Kannada Gowla).

The beauty of Rama's eyes is described in compositions like "Rara Seeta" (Hindola Vasanta), "Challaga Naato" (Vegavahini) and "Vanaja Nayana" (Kedaragowla). The movement of hair, side-burns on the cheek is appreciated in passages like "Alakalla aadagagani" (Madhyamavati) and "Alakala muddunu tilakapu deerudu, galamuna shobillu kanakabhooshanamula" (Meru Samaana) (Mayamalava gowla); infact this composition in Raga Mayamalava gowla picturises an overall aesthetic concept of Rama's beauty. The dalliance, radiance, beauty of the clothes worn can be perceived in passages like "Kanakana ruchira, kanaka vasana ninnu" (Varali). The beauty stemming from jewels adorning Rama is described as, "Tejanillu navaratnapu divya bhooshana" (Raju vedala) (Todi), "Uramuna mutyapusarula chayamuto" (Nannu palimpa) (Mohana) and so on. The grandeur of Rama's royal visage is stated in compositions like "Koluvaipunnaade" (Bhairavi) and "Koluvaipunnaade" (Devagandhari).

Beauty can be visual, as shown; appreciation of audio-beauty is also integral to Shringara Rasa Anubhava. Next to Rama's personal beauty, comes the beauty of His speech. Valmiki wrote: "Smita poorvaabhibhaashi, poorvabhaashi priyamvadaha, smita poorvancha bhaashate, mrudupoorvancha bhaashate". Tyagaraja frequently mentions these qualities of Rama's speech. Rama is said to be "Mrudubhasha" (Jaya Jaya Shri Raghurama) (Gauri) "Mrudubhaashana Nata Vibheeshana" (Maruva Dhanyashi), "Mrudu subhasha" (Rama nee samana) (Karaharapriya) and "mellani maatalu" (Intanuchu) (Gundakriya). We cannot overlook compositions like "Sudha maadhurya bhashana" (Sindhuramakriya), "Aadamodi galade" (Charukeshi) and above all, "Maataadavemi naato" (Neelambari) - in which, Tyagaraja extolls Rama as the epitome of sweetness, "Maadhurya poorna aadhaara". Tyagaraja yearns for Rama's company and for a one-to-one conversations, which he states, uplifts him to etherial heights - "Eduredure joochi endugaana naa hrudayaaniki ento hitavuleka". Is this not portrayal of beauty ? Is this not Shringara Rasa too ?

We considered audio and visual beauty separately. Let us now delve to the combined or overall effect. Tyagaraja longs to see Rama with Seeta, seated on the golden throne and longs for Rama to speak to him: "Shrungaarinchukoni cheluvonta ninnu gani ..... manasu ranjilla balka raada" (Rama Abhirama) (Dhanyashi). The term "Abhirama" signifies the intrinsic potentiality for attraction and is a delectable expression, also used in another composition "Rama Abhirama" (Darbar). It is not an easy task to describe Rama's beauty "evarivalla varnimpa dagune" (Enta Muddu) (Bindumalini). We shall digress a little at this stage. A passage in this Bindumalini Raga Kriti is "attameeda kanulaasaku daasulu satta bhagavata vesulali"; another is "enta vaaralaina gaani kama chinta aakraantulanaru". The first passage laments as to how voyeurs, women-chasers masquerade as devotees. The second states as to how people become prey to passion, lust, kama. This is adequate proof that Tyagaraja does distinguish between Kama and Shringara - which hypothesises is the keystone of this document - much in divergence with the view of the learned scholar whose views were cited. Rama is the pinnacle of Shringara Rasa. He is "Seetamanohara Shringarashekara" (Rama Manohari); He is "Shringara Shekara Suravallee raja bhanga" (Maati Maatiki) (Mohana). There is no banality in the Shringara Rasa Anubhava of Rama.

In Shringara Rasa, "Nakha - Shikha Vamana" - description of the beauty from the top to the toe, is an exotic feature. This is seen in Kritis like "Endu kowgilindura" (Shuddha Deshi) and "Nee Rama Rama neekidi" (Saurashtra) and two other compositions, as well.

Another salient feature is the "nayaki - nayaka" bhava - where the devotee is deemed as a damsel desiring union with the ultimate Lord, her Beloved. This Bhava influenced even Sufi-saints like Malik Muhammad Jayasi. Tyagaraja declares in the Suddha-Deshi Kṛiti that he longs to be united with Rama and be hugged by him. He openly declares his love for Rama : "Rama, Shri Tyagaraja prema" (Chesinadella) (Todi). The entire spectrum of Tyagaraja's thoughts is enveloped by Rama "Ninne gaani madi nenne jaala norula" (Marugelara) (Jayantashri) Tyagaraja declares his love for Rama in an unambiguous manner - "valachi bhaktimaargamutonnu ninnu" (Chalamelara) (Marga Hindola) - I fell in love with you and developed it as devotion. Tyagaraja says that yoga to him is merely to love Rama - "yogamu neepai anuraagamu gaani" (Raara Seeta) (Hindola Vasantam); such a view is re-affirmed in "Vanaja nayanudani valachitavo vaani manasu dayalede" (Kedaragowla); I fell in love with that lotus-eyed Lord but He seems to have no sympathy for me, says Tyagaraja. The Nayaki-Bhava is distinctly seen in the passage "Naa joopu nee joopu sariga jesite jeyu, naa sukhamu evariki yeruga" (Rama Rama Ramachandra) (Ghanta), meaning that none can describe the bliss felt (by Tyagaraja) when his eyes met those of Rama.

We can note, with interest, the usage of the term "Praananaatha" by Tyagaraja, to address the Lord, in compositions like "Praananaatha Brova" (Shoolini) and Nannupaalimpa (Mohana). As a Nayaki, Tyagaraja claims no exclusivity, though Rama is deemed to be "Oka maata, oka baana, oka patni gaarudu". See the passage, "Cheliyaro naavale nathunaku galaremo raaledani jaali delisi" - Wonder it be the reason for His not appearing before me ? (Dayaseyavayya) (Yadukula Khamboji). See what Tyagaraja is willing to do, if only Lord Rama appears before him - "muruga ne natiyintu muddu maatala delintu, sangeetamu vinupintu, saareku ne santoshintu" - I will sing and dance in His presence and seduce Him with sweet words (Vaddayundade) (Varali). Tyagaraja's Nayaka is as handsome (if not more) than Manmatha, "Kamma viltuni kanna kaanti" (Teerunaa naaloni) (Saveri) and "Kamma viltuni kannama chakkani Kalyanarama" (Nammina vaarini) (Bhairavi). In his Kaanta-Aasakti, Tyagaraja feels the pangs of separation, as can be seen in the compositions, "Nannu Vidachi" (Reetigowla) and "(Ninnu bhaasi etta) (Balahamsa). Tyagaraja laments as to how long he should wait for Rama's arrival, watching the way he would come ; how will the Nayaki pass time ? Having surrendered herself body and soul, to Rama.

"Neeke manasichhi nenu Rama ne menani panchinaanu", "ennallu nee dova jootu Rama emani ne proddu tarotu" (Kapi). Tyagaraja sought a permanent relationship with Rama - not a torrid affair; he sang "Patti viduvaraadu na chey" and "Gattiga nannu chey patte dennetiko".

Despite his Nayaki bhava, Tyagaraja accorded primacy always to the Patta-Mahishi, Seeta Devi. This can be visualised in the passage, "kanikarambu kailgi Seetakantuni kanya manasu ranjilla baltemada madana janakudu" (Pahi Rama Rama) (Karaharapriya) and also from "ekantamuna Seeta sogorccchi jo kotta, kakasurudu cheyu cheekaaku salrinchi" (E Ramuni) (Vakulabharanam). A parentless maiden, with no support from relatives, can be constrained to choose her life-partner and accordingly carve out her path; "Talli tandri leni baala tanna naaru koru reeti". The Nayaki (Tyagaraja) felt destitute and chose Rama as her partner. (Chera raavademi) (Reetigowla). This Nayaki values chastity - absolute faith with the Nayaka is a must. A faithful Nayaki should not subject herself to the lecherous looks of loafer-like lovers (Kanulu takani) (Kalyana Vasanta).

There are unwanted and vested interests which can spoil a relationship of faith between the Nayaka and Nayaki, "aalu biddalanu nammeru vaari kaachinchi parula kompala muncheru" (Evaru Teliya) (Punnagavarali). Rama does not reciprocate at once. The Nayaki suffers pangs of separation, "Rajivalochana raajito raavemi raa, jeevanamu neeve raa" "sundaramoorti naayandu daya raadu" (Inta taamasa) (Saveri). The Nayaki means thus : "you took the initiative of befriending me and talking to me and now you are absent; I have no intentions of leaving you"; "paliki konnallipudu paluka kunte vidutu naa" (Sri Rama Rama) (Saveri). This Nayaki remains steadfast. "If you are not around, I will not wander but will wait for you"; "needu kentaku raaga aasa dasudai atu iter tirige" (Indukaa yee) (Mukhari). This Nayaki deposes her sakhi (companion) to bring Rama over to her, the allegoric companion being the mind. (Chani todi) (Harikhamboji). The Tyagaraja Nayaki is subject to Vipralamba but never is a Khandita Nayaki. See this Bhava is the Kriti, "Idi neeku" (Punnagavarali).

The Utsava Sampradaya kritis provide a varied form of Shringara Rasa, dealing with Shringara - oriented acts like Nalangu, Laali etc.. Examples include Nagumomu Galavaari (Madhyamavati), Laali Yoogave (Neelambari), Laali laali yen (Harikhamboji) and Malle phoola panpumeeda (Ahiri). There is a finite touch of Shringara Rasa, even in Prahlada Bhakti Vijaya, in compositions like "Etla kanukonduno" (Ghanta) Do we not find the "Sogusu" in Kritis of the Prahlada Bhakti vijaya like "Ennaga manasuraani" (Neelambari) and "Entanusu varintune" (Saurashtra) ?

As stated earlier, a different version, perhaps, the most commonly understood version of Shringara Rasa dominates the "Aadavaramella goodi" (Yadukulakhamboji) and "Eememo teliyaga" (Saurashtra) which have only a limited content of Tamasic Shringara Rasa. Note passages like "Shrinaathu koluvamera chelula chekillu nottuchunu maanana mowanuchu" in (E Nomu) (Punnagavarali), which describe cheek to cheek contact and "drinking of the lips". The contents of Kritis like "Perugu naalu" (Ghanta) and "Vedavaakya" (Mohana) have also traces of eroticism. The vastra-apaharana is deftly dealt with by Tyagaraja. We have examples of Satwic Shringara Rasa in Kritis like "Gandhamu puyyuruga" (Punnagavarali) and "Guma guma gumayani" (Saurashtra).

Eroticism is ancillary and perhaps integral to Shringara Rasa but can never be Shringara Rasa in entirety, unless one has a depraved mind. Tyagaraja distinguishes between Shringara Rasa and Kama. He describes Rama as "Gata Kama jana hrudayaarnava kalaadhaaruni" - the moon rising from the ocean of the minds of noble souls who have rid themselves of Kama (Re Manasa) (Todi). See another passage - "Kaamuni daasulu naa palukula vini kaavalasinatula nada nayegada" (Rama Rama) (Nadanamakriya) - he denounces the slaves of sensory pleasures.

Tyagaraja distances himself from such persons "Rati raju dasula vedaienu" (Abhimaanamu) (Aandhali). Tyagaraja's approach to Shringara Rasa was three-fold, as per tradition and his concept of Shringara was not mere eroticism. Thus, it stands established that there is no superimposition of this writer's views on the views of Tyagaraja. The unwarranted remarks of the learned scholar, quoted earlier, fall flat. The concept of Shringara Rasa, of Tyagaraja is dignified, if not divine and encompasses emotive expressions, Aasaktis like Roopa-Aasakti, Smarana Aasakti, Sakhya-Aasakti, Kaanta Aasakti and Parama Viraha Aasakti etc.; which are the hallmarks of a great Bhakta. It is were not so, why do we have two kritis "Shri Rama Jayarama Shringara Rama", one each in Yadukula Khamboji and Madhyamavati. I commend unto that scholar, the fact that Rama, to Tyagaraja, was "Paripoorna Kaama".

The influence of Padams and Javalis has imparted an unwanted connotation of Shringara Rasa. The truth is different, as perceived in the compositions of Tyagaraja.

TYAGARAJA NADOPASANA

मेव गन्धर्वनिष्ठाधरं सुखनिर्करं, एवेरागन्तः समो वै ॥  
नित्यं योगीश्वरादौः शुभाति निरुहं हृत् पङ्कजैः पेरारुधैः ॥  
सर्वगिन्दसकलां दुर्दुग्गं शरकलां केकिरुङ्गं जदीपं  
जाद्वेद्राज्ञां प्रजोषि अतिदिवसगते गूजये अतिदं नमः ॥

(Sanskrit & its translation in

Raga Karmadanta Sastri's 'Nada')

Music is perhaps, the best palliative, the best medium to transport us from the mundane to the spiritual plane. Music is the synthesis of sound, NADA. Sound originates in the nerve-centre called Brahma-granthi, by the interaction of wind and fire or heat. The Sangita-Ratnakara refers to this fusion as :

अन्तरं आपान-मर्मां पृथक् अन्तर्निद्रः ।

जातः प्राणाग्निं संयोजन् तेषां जादोऽङ्गिधीयते ॥

The alphabet 'Na' denotes wind and 'Da' heat. The combination is Na + Da or Nada. Our forefathers composed poetic hymns to a pre-set metre and these were called RIKS - the compilation of which came to be called the RIK-VEDA. When these were set to tune, we inherited the SAAMA-VEDA. The art and science of music was extracted from the SAMNAVEDA, as per Bharata, the author of Natya-Shastra :

सामवेदविदे गीतं सद्यग्राहं पितृगहः ।

The esoteric methods of realisation were called 'Vidya's. Like Brahma-Vidya, Sri-Vidya etc. We come across Udgita-Vidya in the Chandogya-Upanishad. Udgita means the Pranava or the Omkara, the primeval sound 'OM'. The nectar of Nada is the basis of all Vedas, Puranas, Agamas and Shastras.

Tyagarajaswami's concept of Nada is identification with the form of his Ishta-Devata, Lord Rama. The seven basic notes, the swaras appear like the bells of the bow held by Rama; Ragas constitute the bow - "Vara Raagamu Kodandamu"; the styles of rendition, Druva, Naya and Desh(1)ya are akin to the three strings of the bow. Above all, singing in devotion, has become a fortune - "Dhara Bhajana Baaghyamuraa". We consider ourselves fortunate to present as the first composition of this programme, a kriti by Tyagarajaswami in the Ghana Raga, Aarabhi, in which the thoughts referred to are couched beautifully.

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 "NAADA SUDHAA RASAM BILANU" (AARABHI - ROOPAKA TALA)  
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A Raga is an aesthetically satisfactory combination of musical notes. Raga is the very soul of Karnatic Music. Each Raga has its individual identity and every artist is obliged to portray in ample audio-measure, the structure of each Raga, during rendition. Tyagarajaswami paints a picture, where each Raga incarnates as a dazzling damsel, dancing with tinkling bells :

"Raagambu manjulamagu avataaramuletti manjiramu ghallani natinchu"

(KRITI - SRIPAPRIYA IN ATHANA)

He describes Ragas as beauties, as 'Sundarulu', in the famous Kriti in Jaganmohini Raga, "Sobhillu Saptaswara".

Nada-Upasana is worship of Nada, worship through music. The object of existence is self-realisation and freedom from the cycle of births and deaths - a state called 'Jivanmukti'. Jivanmuktas are those who have attained this state. Such great, liberated souls are those who know the real meaning of Nada, Omkara and the Svaras, says Tyagarajaswami.

-----  
 'RAAGA SUDHAA RASA PAANAMU DESI' (ANDOLIKA RAGA)  
 -----

Chaos will prevail when orderliness is absent. When every facet of art is in its rightful place, harmony is achieved. The term in Sanskrit for harmony is 'laya', which term also denotes rhythm. Music, rather the music in our Bharata-desha is composed of Bhava, Raga and Taala. Taala symbolises rhythm. Advocating the need to understand, to assimilate the fundamental aspects of music, Tyagarajaswami is critical of the incomplete performers who appear to derive pleasure in banging the mridanga, without understanding the varied patterns of percussion :

"Maddala taalagatulu teliyakaye mardinchuta sukhamaa"

Please note the use of the strong term 'mardana'. Tyagarajaswami declares

that knowledge of the Nada, practice of Nada or Nadopasana, leads to salvation:

"Mulaadhaaraaja Naadameruguta mudamaku mokhamuraa"

-----  
SARA RAGA SUDHA RASA YUTA (RAGA - SHANKARABHARANAM)  
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According to Tyagarajaswami, music is not merely the means to liberation or Mukti, it is Mukti itself. It bestows on the practitioner materialistic and metaphysical benefits. In the famous Sri-Raga Pancharatna Kriti, we come across a passage which means that Nadopasana increases longevity:

"Bhaava raaga layadi saukhyamulache chiraayuvul kaligi"

Knowledge of the science of music, practice and worship of music confers wealth, good conduct, grace of the Lord and above all, the bliss of unison or oneness with the Supreme Being.

-----  
SANGITA SHASTRA GANAMU SAAROOPYA (RAGA MUKHARI)  
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In a kriti in Saaramati, Tyagarajaswami affirms that Nadopasana gains Jivanmukti for one :

"Sangeeto jnaana vihaenalaku mokhamu galada"

In a Devagandhari piece, Tyagaraja prays that he be blessed with the knowledge of music, so that he attains Jivanmukti, the ultimate teaching of the Bhagavad-Gita and the Upanishads.

The liberated souls, the Divinities, are practitioners of music. Tyagarajaswami refers to the delight derived by Shiva in playing the Veena :

"Veena Vaadana loludai Shiva" (MOKSHAMUGALADA - SAARAMATI)

There is an old shloka describing the celestial symphony :

ब्रह्मा तालवदो हरिश्चन्द्रो वीणाकरो नारदो  
 वंशजो भक्तिवाक्स्वरौ स्तुतिपराः सिद्धदापराः किङ्कराः ।  
 नन्दो घृङ्गीरितदिग्दर्शनदासः संगीतगो नारदः  
 कामभोजनकरश्च संगन्तानोर्जतिर्न शेषः पार्थिवः ॥

Brahma plays the Cymbals, Vishnu, the harp, Saraswati, the Veena, the flute being played by the Sun and the Moon, the percussion instruments by Nandi and Bhringi, the drones by the Siddhas, Apsaras and Kinnaraas. Narada provides vocal music.

In a composition in Raga Begada, Tyagarajaswami says that Divinities like Shiva, Vishnu and Brahma attained their exalted status only by Nadopasana, the constant worship of Nada.

NAADOPAASANACHE SHANKARA (RAGA - BEGADA)

In a composition in Raga Shankarabharana, Enduku Peddalavale, Tyagarajaswami equates Nadopasana with all other metaphysical branches and declares that realisation of the tenets of music confers the same summum bonum as Vedantic knowledge. Music is the easier path to bliss, Brahmananda than knowledge :

"Bahu janmamulaku paini jnaniyai baraguta mokshomuraa  
 Sahaja bhaktito raagajnaana sahitudu muktuduraa."

He echoes the doctrine of the Gita : *ब्रह्मो जन्मजान्मो ज्ञानवान् मां प्रपद्यते ।*

Tyagarajaswami beseeches his mind to immerse itself in Nadopasana, which is associated with the manipulations of the seven basic notes, the Swaras and the Ragas. Dharma, performance of duties, is adoption of the path followed by great personages :

*महाजनः येनो गतः स पन्थाः ।*

When all Divinities have followed the path of Nadopasana, why reluctance to follow suit ?

NAADALUDAI BRAHMANANDA (KALYANA VASANTHA)



Apart from references found in "Encero Mahanubhavanu", Tyagarajaswami pays tribute to great musicians and musicologists in a Mayaa-maalava-Gowla kriti, "Vidulaku Mrokkedaa". The list includes medieval musicologists like Sarnagadeva and Someshwara. Tyagarajaswami acknowledges the profound influence, the musicological treatise, "Svaraarnava", had on him. Gita means Music. The term "Samyak" means to cause. Samyak and Gita combine to form the word Sangita - this really denotes the art of composition. This distinction is proclaimed by Tyagaraja in a well-known composition in Raga Suratti. Yet, the Omnibus term Sangita encompasses both spheres in present-day parlance.

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GEETARTHAMU SANGITANANDAMU (RAGA SURATTI)

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Musicological references are found, in a passing manner, in some compositions by Muthuswami Dikshitar, such as 'Shaja Re Re' (Kalyani), 'Chandraashekaram' (Maarga-Hindolam), 'Sri Doom Durga' (Sri Ranjani) and 'Panchaashat Peetha-raopini' (Karnataka Devagaandhari).

The genius of Tyagarajaswami can be perceived clearly in the large number of songs composed by him on Nadopasana. Perhaps, he is the only composer to do so. These compositions cover every aspect of the science of the art and of the art of the science, including musical concepts, musical criticism, the method to practice music and the like. Nadopasana, to Tyagarajaswami, was a Sadhana. Nadopasana was to him, a Yoga and a Siddhi, a path and its goal. This really, is the inspiration for the thematic choice. This presentation shall end appropriately with a modern composition dedicated to Tyagarajaswami.

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TYAGARAJA MAHAGURUH (POORVI KALYANI - ROOPAKA TALA)

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## EXTRA - VALMIKI REFERENCES IN TYAGOPANISHAD

The compendium of compositions of Tyāgarājaswāmī is known as Tyāgōpanishad. Tyāgarājaswāmī is considered as an incarnation of Maharishi Vālmiki, by the cogniscenti and the devout. Vālmiki was a poet and Ayyarval was a composer. A composer has to observe poetic and musicological regulations in his creative activity. The influence of Vālmiki, on Tyāgarājaswāmī is profound and significant, as can be visualised from the eighth Charana of "Tagadānandakaraka" (Nāṭa) :-

"कवीन बिनज मौनि कृत चरित्र"

→ Rāma is described as One whose story was narrated by Vālmiki. Another tribute to Vālmiki, by Tyāgarājaswāmī, is evident in the Kṛitī "Namo Namo Rāghavāya", in the expression "सतत वाल्मिकि अद्भुत कवये"

Tyāgarājaswāmī has followed Vālmiki's footsteps to a great extent. Nevertheless, the complete Rāma-Bhakta. that he was, Ayyarvāl has drawn liberally from other recensions of the Ramāyana, the assessment of which is the object of this article. Let us examine similarities between Vālmiki and Tyāgarājaswāmī.

Vālmiki wrote :-

रामो रामो राम इति प्रजानामभवत् कथा ; ।  
रामभूतं जगद्भूद रामे राज्यं प्रकासति ॥

→ The joy of a common citizen of the Sāketa-republic, conveyed in Vālmiki's Shloka, is echoed by Ayyarval in

Composition in Mukhāri -

"Kārubāru Sēyuvāru galare nivale Sāketamagarini"

Valmiki refers to Sita having chided Rama with the statement that her father, the king of Mithila, got a woman in the garb of a man, for a son-in-law:

"राम जामातरं प्राप्य स्त्रीयं पुरुषं विग्रहं"

Ayyarval subtly refers to this incident in "Rāmachandrā Needaya" (Surati) through the statement:

"Ada danna Rosamo, Alanādu Pasamō"

In an Asāveri - Raga piece "E paniko", Ayyarval

states:

"Vālmikādi munulu narulu ninna varninchiri"

The expression "Vālmikādi", meaning Valmiki and others, is proof enough of the influence of other savants who sang the glory of Rāma. Tyāgarāyavāl stated in the song cited above, that the appointed service of his life was to sing Rāmā's glory. Perhaps, inspiration came from a similar passage in "Anargha Rāghava" by Murārī.

यदि कृष्णं पूर्वे रिति जहति रामस्य चरितं  
गुणैरेतावद्विजगति कुनरन्यो जगति कः ।

In our examination of extra-Vālmiki references, we shall not delve on incidents from "Prahāda Bhakti Vijaya" or "Naukā Chavitra", which refer to the Bhāgavata - Purāna. We shall limit ourselves to characters in the Rāmayana.

Tyāgarājaswāmi cites instances like Bharata

ing advised to stop waving the fan [Nātimāta] (Devākrīyā), or  
ama, seated on a throne watching damsels dance [Palukukanda]  
avarasakannada) and Rama sailing with Sita in a golden  
cat [Paritapamu] (Manohari). Though extra-Vālmiki in nature,  
ese scenes can be credited to the creativity and imagination  
Ayyarvāl.

the fundamental concept with respect to Rāma differed from  
Vālmiki's views. To Vālmiki, Rama was a steadfast, honest  
person with all desirable attributes,

" दमस्ति स कृतज्ञ स सत्यवाक् सो हृदयतः "

and divinity was limited - " विष्णोर्हं महाभागम् ". In a song  
"Sārvabhouma Sāketarāma" (Rāgapanjara), Tyāgarājaswāmī  
states that Rāma was worshipped by Viṣṇu himself!

"Rāmāpati vandhya Parātpara".

The Divine Trinity of Brahma, Viṣṇu and Rudra congregated  
to praise Rama, "Mummoorthulu gumigoodi pogade" (Alhānā),  
as per Tyāgarājaswāmī.

In "Daya Seyavayya" (Yadukula-Kambhoji), we see  
an incident alien to the Vālmiki-Rāmāyana. Many kings were  
present at Sita's swayamvara but the Prince of Ayodhya was  
not to be seen. Sita had prayed to Devi to bestow Rama as  
her consort and Rāmā's absence depressed Sita. A maid  
reassured Sita that Rāma would come and Sita's joy knew  
no bounds:

"Kshiti Nāthula ragayu Sammalilēka  
Sri Sāketapati rādēyana vacchunanina "

The Rāmānandiya-school preceding Ayyarval's era, comprised of stalwarts like Rāmānanda, Tulasidas, Kabīrās et al had accepted the authenticity of the contents of non-Valmiki epics like the Ādhyatma-Rāmāyana, Ānanda-Rāmāyana and Adbhūta-Rāmāyana. Religious compilations like the Agastya-Saṁhita, Rāma-Geetha and Rama-Sahasranama were popularised by this sect. It is evident that Ayyarval was influenced by this school of thought.

Rāvana is known as ten-headed demon but Ayyarval refers to him, in two songs, as a hundred-headed demon: —

- "Mukhābjamunu Sathamukhāri jōpu" [Rāmāramana Rama]  
(Sankarābhāṣanam)
- "Sathavadanadyāsa Jaladharānile" [Sri Janakatanaye]  
(Kalakanthi)

Ravana is described as hundred-headed, in the Adbhūta-Rāmāyana. In this song, Ayyarval refers to the supply of pāyasa to Sita, by Indra, during her imprisonment at Lanka. In the popular piece "Mā Jānaki" (Kambhoji), Swami speaks of the real form of Sita being left behind in Agni and of only a Māya form having followed Rāvana.

- "Māyākāramunichi sikhi chentameyundi dānavani ventane chani"
- This is adopted from the Ānanda-Rāmāyana.

Ayyarval regards Āṇjanēya as an incarnation of Ganesha, as can be perceived from his song "Sri Ganānātham Bhajeham" (Kamakāṅgi), where he says:

"आञ्जनेशवतारं रुभायुगे"

lasidas has called Ānjanēya as "संकट मोचन" (Remover of obstacles) and this influenced Tyāgarājaswami.

In "Ēe Mēnu galigi" (Varāli), Ayyarvāl refers to someone in the form of a leach, as a result of an ascetic's curse and his liberation on hearing Rama's name. ālmiki-Ramayana is devoid of this occurrence. In "Kalala ierchina" (Deepaka), reference is made to a saint called iingili who wanted to eat sesame (til) cakes. Surprisingly, Swami refers to the Lord of Death, praising Rāma:

"२ विज रामनामि नाम मान्"

"Pālaya Sri Raghuvēra" (Devagāndhārī)

Yama was in the entourage of celestials who praised Rama on his slaying Rāvana. Vedānta-Desika, in the Raghuvēra-Gadhya, refers to Yama's presence with the delectable word "Pitru-pati". One does not know as to when Yama sang in praise of Rāma.

In "Endudakinādo" (Todi), Tyāgarājaswami supplants the sal-trees by palm-trees in the scene where Vālī fights Sugrēva. In "Anyāyamu sēyakura" (Kāpi) Ayyarvāl, in a permissible anachronism, refers to a Pāndava-Drohi

"Pudamini Pāndava Drohini Dharmaputradu brovaga"

Some scholars interpret this Drohi as Ashwatthama, while Tillaisthanam Narasimha Bhavarata refers to Chitravata, a Gandharva - both being extra-Vālmiiki references.

Ayyarvāl remonstrates with Rāma, in "Emidova alkuma" (Sāranga) that were he (Bhadrachala) Ramadas and not Tyagaraja, Sita would have egged Rāma to rescue him.

"Rāmadāsuvalē naite Sitābhāma mōdalinchunu neetc" Ayyarvāl refers to Rāmadās in "Ksheerasagara" (Devagandhārī) and "Kaligiyante" (Keevani) as well. Ramadas, in a composition "Edaclunnādo" (Nātakurinjī) attributes the rescue of Draupadi and the redemption of Durvāsa to Rāma!

"Panchāli sabhalōna bhāngamondina gani  
Vanchara lekane valuvichhina Tandri"

Tyagaraja, influenced by Ramadas, has adopted extra-Valmiki references. In Bāgāyanayya (Chandrajyoti), one gets carried away as if Rāma is preaching the Bhagavāt - Gētha.

In the popular Kṛiti "Manasā Sū Rāmachandreni" (Isamanohari), Ayyarvāl states in the Anupallavi:

"Mune buttanu puttina. Mounikritamou  
Moodunnāradhyāyamuna joochuko"

His self-advice, is to read the third and sixth "Adhyāya's" (chapters) of the Rāmāyana. The Vālmiki-Rāmāyana is Kānda-based, not Adhyāya based. Though Kalluri Veerabhadra Shastri refers to the third and the sixth Sargās of the Bālekānda of Vālmiki Rāmāyana;

nothing meritorious or exceptional is found in these Sargās. The reference, obviously, is to the third and sixth chapters of the Adhyātma - Rāmāyana, where the divinity of Rāma and Sita are described. This establishes, beyond all doubt, extra-Valmiki influence on Tyāgarāja-swami.

Ayyarval chose the best from all versions and lucidly portrayed characters and incidents in "Tyagōpanishad", which like:

वाल्मीकि गिरि संभूता राम सागर गामिनी  
flows majestically, like a river into the sea, into the Ocean called Rama. Extra-Valmiki references could be construed as tributaries of the river called Tyagōpanishad.

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நடன்காரன் கந்தாக கங்கீத வாகனங்களாகவுள்ள சிறந்தவரான  
 மஹாராஜா ஸ்வாதித் திருநாள் அவர்கள் அருளிய துவந்தீபமாலிகா  
 கிருதிகளைப் பற்றி எங்களுக்குத் தெரிந்த விஷயங்களை இந்த நாயில்  
 முன் அளிக்க தாழ்த்தியுடன் முயல்கிறோம். பல தொடரிகளில் பாடல்கள்  
 கிடைத்த புத்திர மஹாராஜா அவர்களுக்கு உண்டு. மென்மையான  
 மலையாள தொடரில் எங்களைப் பேசமுடியாத நிர்ப்பந்தத்தால், எனில்  
 நமீதில் பேசுமாறு மலையாளி கிடைப்பின் திரைப்படிகள் கொண்ட  
 அம்மிதேய. ரெங்கிதேய.

ஸ்வாதித் திருநாள் தந்த அனாதையர்கள், உருப்புகள் பல - வண்ணங்கள்  
 முதல் திண்ணாவரை சில கீர்த்திகளிலுத் திரைப்படம், முதல்திரைப்பட  
 கீர்த்தியைத் துள்ளி உருவ அம்பிதேய கிருதிகளைப் பேசல்  
 துவந்தீபமாலிகா கிருதிகளும் முதல்திரைப்படம். கிருத முதல்திரை  
 பாடல்கள். துவந்தீப பத்தி விஷயமானவைகளும். சிலரை என்னை  
 மதுரை மீதுகிழிவிடையப் பற்றிய பண்ணிய பாடல்களுக்குத்  
 "துவந்தீபமாலிகா" என்ற பட்டம் உண்டு. ஆனால் அனாதையில்  
 அது பாட்டுக்கள். பாட்டுமே அங்குலத்தில் பங்குபடுத்தில் உருவ  
 பதிபூண்டலான. துவந்தீபமாலிகா ஸ்வாதித் திருநாள் அருளிட்டுத்  
 அந்தம். இது பாதவத புராணத்தில். துவந்தீப பத்திகளைத் துதிக்கும்  
 தீவோகமொன்று. உண்டது.

அவன் கிதன் விஷயம். அவன் பாதவதம். அவன் வதன் திரைப்படம்  
 அனாதிவதம். இது திரைப்படம். விஷயம். அனாதிவதம்.

ஸ்வாதித் திருநாள் தந்த துவந்தீபமாலிகா கிருதிகளும், பாதவதத்தில்  
 தொடர்வது. பத்தி விதங்களைப் பற்றி, அது தீவோகம்.  
 அனாதிவதம்.

பத்தி அனாதம் என்ன? (பத்தி அனாதம் மாரக்கங்கனின் பத்தி)



அவரது கथा அமினவ சுதாயா परिमञ्जु मे श्रुति युक्ति என்றும்  
 கதைகள் சூன் கதைகளைக் கொள்பதற்கு உதவியும் பலமாகுமென்று  
 தூண்டுகின்றது. சேஷணி, பாஞ், பிதனிகா அவரது தரண வரணா சா அவதி  
 நானு என்றும் தீவிரிக்கும் "பயகமசுககேர பல ஜலதி தாபேர" எனப்  
 பாடினார். பவநா உணவங்களுடைய கித்த கீர்த்திமயின் முதல்  
 உணவத்தில் வியாஸ, வகாதி முனிசுமால் பிரகாரம் செய்யப்பட்ட பாதித்து  
 புராணத்துக்குப் பற்றி "நகல் புலன பானியோ துது பவநகரம் அபி"  
 எனது பாடினார். அடுத்த உணவத்தில் ஆகத்திராந்தகம் வினக்கம்பலாதி  
 உணவாபனாவின்னது கித்திராண கதைகளைப்பற்றி "சுவாகுத பார்புத பர்  
 நாச-வதநா ராதித்" எனக் கொன்றார் முன்னுதது உணவத்தில்  
 பகவத்-கதா-கதா எனது பவபெனாஜம் ஜீவன்முத்திராண  
 பாடினார். உணவங்கள் விரும்பப்பட்ட வந்து எண்பதே பரமஜ்ஞாநிவதா  
 ன்" என்ற வணம் வாய்பாக்கி உதரியுள்ளார். கித்த கீர்த்திமயின்  
 உணவாதித் உபயாசத்தின் முயலாக க்வாதித் கிருதானின் கம்க்கித்த  
 பாடின பாண்டித்தியத்தைக் காணலாம். உணவாபிமன்ற கிரிதய  
 பாபபிமன்ற பிபரிய மலையாயப் பிபாபயாக்கிவிடும் கித்த என்தும்;  
 பாப-மதா-வரணிதார ரிதூன் எண்ணுள்ளார். க்வாதித் கிருதானின்  
 உணவா கித்தித்தயாபனது உபவாசி ராகத்தில் உணவா கித்தித்தயாபனது

பவத்திய கதா அபிதா (உபவாசி)

பித்தபத்திய விரும்ப கொட கொற்குள் மனதில் பவத்தியமயாகப் பத்யம்  
 கித்தித்தயாபனது உணவாபனம் கித்தித்தயாபனது உணவாபனம் கித்தித்தயாபனது  
 கித்தித்தயாபனது உணவாபனம் கித்தித்தயாபனது உணவாபனம் கித்தித்தயாபனது  
 கித்தித்தயாபனது உணவாபனம் கித்தித்தயாபனது உணவாபனம் கித்தித்தயாபனது  
 கித்தித்தயாபனது உணவாபனம் கித்தித்தயாபனது உணவாபனம் கித்தித்தயாபனது  
 கித்தித்தயாபனது உணவாபனம் கித்தித்தயாபனது உணவாபனம் கித்தித்தயாபனது  
 கித்தித்தயாபனது உணவாபனம் கித்தித்தயாபனது உணவாபனம் கித்தித்தயாபனது  
 கித்தித்தயாபனது உணவாபனம் கித்தித்தயாபனது உணவாபனம் கித்தித்தயாபனது



சீராவயமாக கிடைத்துத் தோன்றிய பாவனை ஸ்ரீமாத கீர்த்தனாபவம்  
 உண்டாயினதும் அத்நேரத்தில் கீதஞ்சுருங்கியும் அவர் வரலீதி  
 துர்ப்பாயம் விதரியமலே "மொமொ" என்று கீர்த்தனம் சிவந்த.  
 நாமதாம கீர்த்தினையால் ஞானம் பெற்று ஆதிக்கவியானார்.  
 கீர்த்தினை என்பது மூல அனுபவம் அனுபவத்தின் துரதமாய்  
 அறிந்து, பிறகு செவ்யம் கிரியையே சம்பாஷம், மஹாராஜா  
 வேண்டுகொண்டது என்னவென்றால் "உன்னை மஹாமல் எனக்கு  
 அருள் வரலே" என்பதே துமிதக் கவிவியானார் "பிறவாமை.  
 வேண்டும், பிறத்தால் உம்மை மஹாபகிருத்தல் வேண்டும்" என்ப  
 பாடியது போலவே நிவாசித் திருநாளும் பாடியுள்ளார், கிப்பாட்டில்  
 உன்னை வணைமான சுந்தரேக வயுள் அநந்தேக பத், உபதித்த வாக்கியமே  
 அநந்தே ப்ரஹிதே வ்யானாந் தன்னை எங்கேத நீதியில் காட்டுகிறது.

& கீர்த்தியில் கீதஞ்சுருங்கியும், பூ, கீதஞ்சுருங்கியும் பாடுகிறார் செவ்யப்பட்ட  
 வ்யானாந் துமிதே துமிதே பத்மதாபன் - அந்த துமித்திலேயே அறினை  
 அறிவித்தாருக தான் சம்பாஷிப்பான் என்றார் பெருமானோ பக்த  
 வந்தான், பக்தர்களுக்கு கல்பக வ்யானாந் போன்றவன் என்றார்.  
 வந்தார் கல்ப பாட பாயித் என்றார். அவன் கீதஞ்சுருங்கியும் துமிதே  
 கருண் சுதினனபான் என்றார் பாடியார். இது, கம்புகாய்வ  
 வணைமான காரணிய நிதந் பரிபத் காகாதித் துதி "போல்  
 உன்னை, மஹாராஜா அவர்கள், கீததப் பாட்டில், மூல யுகம்  
 உபமானப் பிரயோகம் செய்துள்ளார். அநி சான்ட் மூல  
 காதிந்நகர சான்ட்யஹி சாரத ஹிமகர என்ற பகுதியில்  
 காமம் என்ற துமிதருட்டை மூல கம்புகுத்துக்கு மூப்பிட்டு  
 பத்மருபப் பெருமானை அதை துமிதவக்கும் சத்திரனாகக்  
 கீதஞ்சுருங்கியும் மஹாராஜா மூல உத்தம நானித்தகர்க்கு  
 என்பது தீர்தாரணம் ஆகிறது. "சம்பாஷ மூலே நான்தே"  
 என்றார் புரத்தாரதாரன் நிவாசித் திருநாள் அவர்களை.

सतं संस्मरमाप्तिह सारसाश्च वननम् स्थानन्दुरहा எனப் பாடியுள்ளார்.

மதகம் எம்மொம்மாணிவது (நீலகம்பளி)

வாங்கால் கீரிநய கீந்திதனம், மனாநய கீரிநய எம்மொனம், கையால்  
பெய்யும் கீரிநய பாதுகேவனம். எம்மொன கீந்திதினயிலேயே தேவிதன் பெருமான்  
கிருவாய்க்கினது விதாபுலகைதப் பற்றிப் பாடினான். விந்நுபாது மறிகை என்ன?  
கீர்வனா நாகக் கிருகிபொன்றில் "பூமிமொ கையுதள மேவ்யமான பாது  
கேவனம்" என மறொறொன பாடியுள்ளார். அன்னைமொறொயிரோ  
"பெரும் கையின பாது" எனப்பாடினான். கியாகொஜலோ "ஹீ நாம பாது  
நீ கிருப ஜபயுலோ சித்தாதிதி நாகை" என்று பாடினான். சூலகேக  
மறொறொனா "அவகீரித கையொவந்திதன கையினகே மொனையி  
கீந்தியாமி" எனக் கீந்திதித பாதும். சூலகேகப் பெருமான் "தீவத்  
பாதுமப் பெருமொ யுக்கொ கிரொலா பக்கிரிந்து" என பெய்கைய பாதும்.  
கேவககைக் கையங்கய லக்யியுடைய கீந்திபெற்ற லக்யமொன்  
நாமயன்னத்தில் "நிக்யம் பாதுபிவந்தித" எனப் பாடிய பாதும்.  
கந்தை நதி ஆகிரிப்பவிக்கும் பாதும். பாதுகேகாந்தி மொனா பாது  
கிரிந்து, மறொறொனயும் பகீம்மொ எவாமிகனின் பாதுங்கை. சூல  
ஸிம்மொனனத்தில் வைத்து, விரை கீர் - கையொதி 2பொறொதி  
பய்கிரிதொகை பெய்ய விடும்பினான். पङ्कजाश्रु नव सैवा वृद्धा करवाणि  
என்று பாடினான்.

பங்கஜாசு சூவ கௌவா (கோடி)

அரக்கின எண்பது ஹந்தங்காளம் பெய்யும் பூஜையாகும். கையாந்தயம்  
எண்பது. மனாந, வான, ஹந்தாபயம் பெய்யும் - கேவைகை  
கையாந்தயம் - கையாந்தய கையாந்தயம் ஆகும். கோழிக்கோடு கையாந்த  
சூலகேககே - கையாந்த அகையாந்த யாதும். எம்பெருமானின் கையாந்த

எனப்பாடினார். "ஜிஷ்வே கீர்த்தய கேரவம்" அதோகஜனம் "என்னு  
பாடினார். ஆராதனா என்ற உபகாரத்துக்கு ஈந்த பாட்டில், எவாதித்  
திருநாள், அபிஷேக, சூப, தீப, வஸ்திர, ஸ்தம்பேத்யாதி உபகாரங்களை  
பெய்துபாடிப் பாடினார். பிருஷீன, சிவாணைய்யர் பாடிய "உபகாரத்  
ஜேனேவாரு உன்னாணி மமவகுரா", என்பது போல் சிவையுட்த் சேவைப்பா

### ஆராதனாமி (பிலஹரி).

எவாதித் திருநாள் அவர்கள் கிருஷ்ணாவதாரத்தையும் அனுபவித்தவர் ஆவார்.  
நவரத்னமாலிகா விதாடர் கிருஷ்ணரில் பூனரில் முகம் சரணத்தில் கிருஷ்ணரின்  
யகோதை வரலாம். பெய்து பெய்வனாகவும், கிரண்டாவதில் வரல்க்கீரட  
பெய்து கோபிகாவல்லபனாகவும், பூனாவதில் காளிங்கரின் கிரண்டக்  
கூமாவாகவும் காண்டார் கிருஷ்ண. அஷ்டேந்திர தாமங்கனான  
யகோதாவதில், சிகடாண்டபஞ்ஜன, வ்மஜ்ஜன ஆனந்தின், கம்மாதி,  
பூகஜ்ஜிவிதவாட, காளியபண்ணிமாணிக்ய ரஞ்ஜித ஸ்ரீ பதாம்புஜ  
பேனன்றவகரின் ப்மத்யக்ய பகோக்ய ப்மயோகங்கரின் நவரத்னமாலிகா  
கிருஷ்ணரில் காணலாம். மஹாராஜா, கமலியமந்த்ரின் விஷயமட  
நிவ ராசா விதி ருத்ரா சேஷ் பன்னது புரந்தரவிட்டலரின் "அம்புருவ  
உத்பவ அகில ப்மத்யக்யபடியவ. நுடினே" போல் அமைந்தது  
வந்தனம் என்பது காளிந்தயங்கரளாவும் பெய்யும் பணி. பிபாதுவாக  
நமஸ்காரம் பெய்வதே வந்தனம். சிவாகராரஜர் "வந்தனம் நகுந்தன  
ஸேது பந்தன பந்த ரந்தன" எனப் பெருவாகப் பாடினார். மஹாராஜா  
சரணங்களுக்கு மட்டுமே வந்தனம் பெய்தார். நாமர்வார் "காண  
கேவய எகே கோடினோ" என வேண்டியது போல கிருஷ்ணம் சேவை  
வந்தன விஷயமான கிருஷ்ணம் தேவ தேவ நவ பதாணிப் பேசுபாடினார்.

நவ தேவ தேவ வந்தே சேவ சேவ (பேசுபாடி)





கிருஷ்ணமும் பஸ் மதுங்கன் கிருஷ்ணமும் மதுமஞ்ஜயமும் தம் மனத்தில் இருக்கக்  
 கடவது என்று பிரார்த்தித்தார். அவர் வாக்கியமான. **अबुधु गिरिमलेषु**  
**वृतरत्र न मे भूयात् इति पश्यमानोऽपि नतपान् दया नवा नाप**  
**स्तुष्टमरी** - பெண்ணு எழுத்துக்களால் பெற்றிக்கருத்துக்களை,  
 சூன்யம். பஞ்சதாபம் பெருமான் என்னும் வகிப்பான் என்ற நம்பிக்கை  
 உண்டி என்றார். நஷ்டம் சமஸ்தாகம் என்றார். எவ்விதம் உத்தரவையும்,  
 அக்திரவையும், பாண்டவர்களையும் வகித்தாலும். அவ்விதம் தன்மையும்  
 வகிப்பான் என்பதே ஹோமாவ்ஜாவின் துரு விச்வானம். கிந்த  
 விச்வானம் ஸாருது இருக்கவேண்டுமென வேண்டுகொண்டார்  
 கிந்த விச்வானம் மகிப்பான் பரதீகம்.

### பவது - விச்வானோ (முகாரி)

தவத்தொடாலிகா கிருஷ்ணில் பரவா கொளவம். அந்தித புஷ்ப, சத்தி,  
 விவிதமது ஜகதம், அந்நியாதினா வந்திதி போன்ற. மீளேந்தலான  
 அம்மதுகள் உன்னா. எல்லா கிருஷ்ணமும் தவபாஷாவான ஹிந்தித்யுத்  
 எழுதப்பட்டன. பூரு கிருஷ்ணில் மட்டுமே அஹபஸ்ஸலி கிஸ்ஸ. பற்ற  
 கிருஷ்ணபாவும் வழுக்கமான தீபம் கொண்டவை, ப்ரதோகம் மெது  
 நாகங்கள் மரவும் கிருத மதும நாகங்கள், நகதியும் ப்ரதோகம்  
 தீபம் பிடிவை. மூலமகான விவித கதி கைமய மய பாவம்,  
 ப்ரதோக, கிருஷ்ணகணித, க்ரதோகங்கார, உபகான ஸ்ரீகணங்கள் தீபம்  
 கிருஷ்ண. பாவபூர்ணமாவை. திபாகவாஜ, புரத்தொடுகா மரிது  
 கிருதி, தோகாதொகாக்களிலிருந்து உபகானங்காநா கைமயதீபம்  
 தவத்தொடாலிகாவின் எர்வகீளேந்த அம்ம என்னாவிவகிஸ்  
 நவவிது ப்ரதிபாவங்களுக்கிடையே மெய்யப்பட்ட. பூரு. மிகாதிப்பு,  
 பூரு க்ரீப ஆபு க்ரீகிள், என்மதாரும். வேறு எந்த வாக்கியமாகவும்  
 அவ்விதம் மெய்யவில்லை. கிருத கிருதி எவ்வித கிருதம் பூருவகித்  
 மட்டுமே கிருத. கிருத பூரு-ஆதாரத்தினாலேயே அவர் மீளேந்தம்.



# **APOORVIKA**

**(A COMPENDIUM OF RARE COMPOSITIONS  
IN KARNATIC MUSIC)**

**PAPER PRESENTED BY :  
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DATE : 7th APRIL 1990**

॥ श्री ॥

विदुस्तेषां कतकं निकषे वीति पङ्कशयानां  
पद्माकान्तः प्रणयति दये दर्पणं ते स्वशास्त्रम् ।  
लीला दक्षां त्वदनवसरे लालयन् विप्रलिप्सां  
माया शास्त्राण्यापि दमयितुं त्वत्प्रपन्नं प्रतीयान् ॥

### PREFACE

The Highest Truth, the Ultimate is immutable and transcendental. The term, 'transcendental' signifies something brought about by cognition. In Kantian philosophy, transcendental cognition is called a 'priori knowledge - meaning something which has to be experienced. Knowledge comes, apart from native intelligence or intuition, from experience, as well. Memories of pain and pleasure, agony and ecstasy, fear and fun, stemming from experience, cannot be erased from the mental plane. Non-dualism or Advaita, holds that manifestations are unreal superimpositions, used only to facilitate perception. The Bhagavat - Gita says so, in Chapter VII, dealing with experience - Vignana Yoga :

अव्यक्तं व्यक्तिमापन्नं मन्यते मामबुद्धयः ।  
परं भावमजानन्तो ममाव्ययमनुत्तमम् ॥

Unless we experience something, we shall not realise it.

### MUSIC : AN ART OR A SCIENCE ?

The embodiment, the manifestation of the primordial sound Nada, is called Gita. Gita is the process of sound production. Harmony in sound-production leads to Music. In Sanskrit, 'Samyak' means, to create. To create Gita is Samyak + Gita, that is Sangita. Music, an art par-excellence, is also considered a science. Vedic thought distinguished between the fourteen sciences - 'Vidyas' and sixty four arts - 'Kalas'. Music or Sangita was known as 'Gandharva Vidya' and as 'Sangita Kala'. The Indian concept of Music was that it had two aspects - one spiritual aspect and the other, aesthetic. Science relates to intellect

and art, to emotion; there are no characteristic commonalities between science and art. Science is impersonal and universal; art is personal and individual - with ample scope for originality. 'Lakshana' is the science content of music and 'Lakshya', the art of music. Lakshana is for codification and standardisation, while Lakshya is the soul of the art. Music is fundamentally an art, using scientific systems.

Prof. R. Srinivasan observes :

"Indian music satisfies the heart and mind and goes deeper down into realms where emotion and intellect coalesce with intuition. Its appeal is primarily to emotion, it sublimates emotions into impersonal experiences where dualities merge into a great synthesis, where joy and sorrow merge into ineffable bliss". Spiritualism and music go in tandem.

### KARNATIC MUSIC TRADITION

The Lalita-Sahasranama starts with the alphabet 'ka', with the Nama 'kakaara-roopa - Kalyani'. Ka is the first consonant. Musical codification follows the 'Katapayaadi' system. If you think of a geographical region between two 'Ka's, it is Karnataka. In ancient tradition, the first ka alluded to River Krishna as the Northern boundary, with the second 'ka' signifying the River Kaveri as the Southern limit. While the Northern boundary has remained static, the Southern limit nowadays extends to Kanyakumari, the confluence of seas - the territory still remaining Karnataka. Music in vogue in this territory is Karnatic Music.

Indian musico-musicological tradition dates back to the Vedic period. Recorded bifurcation of the Indian system into the Uttaradhiya (Northern) and Daakshinaatya (Southern) or into Hindusthani and Karnatic systems dates only to the 13th Century A.D. Ramamatya, Vidyaranya, Somanatha, Ahobila, Venkatanakshin, Tulajaji and Govindacharya are lakshana-Kartas of the Karnatic tradition. Karnatic music was well insulated from exposure to Islamic influence. Hence, the pristine purity of Indian tradition is best seen in Karnatic Music. The tripods on which

the Karnatic system is based on Bhava, Raga and Taala.

The term 'Bhava' encompasses Sangita-Bhava and Sahitya Bhava. Sangeetha Bhava signifies the scope of musical expansion, like Sangeetha, Nava, Kalpana Swaras etc; while Sahitya-Bhava relates to the thematic content of compositions. Matanga defines a Raga as a combination of sounds beautified by notes which thrills hearts of listeners. A Raga is an aesthetically satisfactory combination of notes, Swaras. Swaras are based on pitch, Shruti. Taala is 'laya' - harmony in rhythm. Karnatic tradition holds Shruti as the mother and Laya as the father -

"श्रुति माता लय पिता।"

Godhead, perceived as Devi, is described as - one who enjoys Bhava, Raga and Tala. Bhava is the life of a Raga and a Raga rendered without appropriate Bhava will only be a medley of sounds. A Raga's effect is best seen when particular phrases are emphasised. The total framework is set to a rhythm - Laya. Karnatic Music is a combination of Bhava, Raga and Tala, of Bhava + Raga + Ta, it is the music of Bharata.

The trinity of Karnatic composers is identified with these aspects. Bhava is best seen in Tyagaraja's compositions, the tonal effects of Ragas are best visualised in Dikshitar's compositions; rhythmic excellence pervades Shyama Shastri's compositions.

#### APOORVIKA

Music, shown as an art, covers a large time-span. Karnatic Music covers a span of six centuries. We should review our musical heritage - comprising of popular and rare compositions. This presentation is devoted to the rare - sector - compositions with rare thematic content, with rare Bhava, in rare Ragas and set to rare rhythmic patterns. Since it is composed of rare components, the title, 'APOORVIKA'.

Akin to the sixteen ritualistic offerings during worship The Shodoshopachar, we have chosen, sixteen compositions for presentation in 'Apoorvika'. Factors influencing the choice of these compositions are as follows :

iii)	Compositions chosen for Bhava	....	3
i)	Compositions chosen for the Raga	....	5
ii)	Compositions chosen for Bhava & Raga	....	4
iv)	Compositions chosen for Tala	....	2
v)	Composition chosen for Bhava & Tala	....	1
vi)	Composition chosen for Raga & Tala	....	1
			<hr/> 16

We have also sought to cover a wide range of Rasas - Bhakti, Roudra, Sringara, Vira, Shanta and Shoka Rasas.

#### FIRST COMPOSITION : SRI GURUGUHAMOORTE (RAGA UDAYARAVI CHANDRIKA)

This Kṛiti is one of the first - series of compositions composed by Muthuswami Dikohitar - the Ashta - Vibhakti Kṛitis, eight in number, commencing with 'Sri Nathadi Guruguho Jayati' (Mayamalava Gowla). This composition, the last of this series is an obeissance to the preceptor, the Guru, Dikshitar expounds Advaita - Siddhanta, the doctrine of mono-theism, so lucidly in this composition, that philosophers are amazed. The thematic content, Sahitya - Bhava, of this song is sublime.

A teacher, a guide, a Guru is one who opens an acolyte's eyes to material and spiritual realities, says, Adi-Shankara :

अज्ञानतिमिश्रं धृष्टं ज्ञानाभ्युन्न शलाकयाः ।

चक्षुः उन्मीलितं येन तं प्रजे श्री गुरुवे नमः ॥

Graphic and allegoric descriptions of the Guru, in this song, are indeed delectable. Yoga, the effort to attain a goal, is taught by the

Guru. Ignorance, like darkness, is to be dispelled by illumination. At the start of the Yoga, this illumination is soft, not profound. The Guru sheds soft-white-light, in illustrative terms, like the moon. The moon reflects sun's rays and the Guru reflects rays of the Brahman. Please recall the passage from the Taïttiriya Upanishad.

सद्यश्चायं पुरुषे यश्चासावादित्ये स एकः ।

Dikshitar refers to the Guru's reflection of the Truth by the term :

योनिनी हृदय प्रकाश चित्त वृत्ते ।

While Yoga is the effort to seek release from ephemeral limitations, Bhoga is enjoyment which ensnares one in material traps. Bhoga has to be experienced to know its unreality - without which the superiority of Yoga is not seen. Yoga and Bhoga pervade in tandem. The Guru imparts in a concurrent manner, both Bhoga and Yoga.

युगपद् भोग योग प्रदान निपुण शक्तं (Dikshitar)

The Guru is a great researcher into Vedic truths, one who has practised Agama, Karmic duties, to perfection. Note usage of the term 'Anusandhana' (Research).

आगम रक्ष्य तत्त्व अनुसन्धान युक्तं (Dikshitar)

The Guru is the embodiment of bliss, 'Ananda - Rakta', yet, totally detached, 'Virakta', whose contact with the world is like water on a lotus leaf.

The beauty of this composition is seen from the fact that Dikshitar deals with dualistic details in the Anupallavi, like Yoga and Bhoga, Chandrika and Prakasha, Rakti and Virakti in the Anupallavi, while in the Charana, he deals only with Adwaitic, non-dualistic factors.

The Guru does not distinguish between the lower self (Jiva) and the Higher Self (Brahman); between Atman, the Truth, and its Manifestation and the lower self, Jiva :

आत्म ईश्वर जीव भेदावरण निवृत्ते । (Dikshitar)



Dikshitar echoes Shankaracharya's commentary on the BrāhmaSutras, in this song, in respect of the four pro-requisite qualifications needed to attain knowledge of the Truth.

उच्यते नित्यानित्यवस्तुविषेकः ब्रह्मसुखफलभोगविशमः

शमदमादि साधनसंपदं मुमुक्षुत्वं चेति ।

(Shankaracharya)

आत्मतत्त्वशोधनसाधनसंपत्तेः ।

(Dikshitar)

Dikshitar gives us a glimpse of the Ultimate - Truth of Sri-Vidya, Integral to Adwaita, by reference to the terms *आरक्त* (Red) and *श्वेत* (white) in the Charana - Pravrutti of the Guru. If pure white light is broken into spectral colours, one end of the spectrum will be red. The truth is integration of the red into white.

Dikshitar's literary and philosophical genius is seen in the expression

आत्म उदय रवि चन्द्रिका संदीप्ते

On an Amavasya, the Sun and Moon rise at the same time. Amavasya is that precise moment when the Sun and Moon are in the same line, when viewed from the Earth. In Amavasya there is integration, only one entity (the Sun - Moon is not seen), only one Truth, only Adwaita. This is the pinnacle of Adwaita! No composer has matched this expression, indicative of the intellectual and philosophical felicity of Dikshitar.

What is there in a name ? In Karnatic Music we have the same name for different Ragas. Some examples are :

Bhoopala	(with Sadharana Gandhara) (9th Mela group)
Bhoopala	(with Antara Gandhara) (8th Mela group)
Kalavati	(Janya of the 16th Mela)
Kalavati	(31st Melakarta in Venkatamakhin's scheme)

Similarly we have two versions of the Raga Udaya Ravichandrika.

Tyagarajaswami's composition 'Enta Nerchina' in Raga Suddha Dhanyashi. Many hold Suddha-Dhanyashi of this song to be identical with the Raga Udaya Ravi Chandrika. Dhanyashi, Saveri, Bhairavi are Swara-Scales-the scale for Dhanyashi being Sa-ga-ma-pa-ni-sa. If this scale is used either in the 20th or 22nd Melakarta Raga, we will get the Raga used in the song 'Enta Nerchina'. It will be proper to give this Raga, the suffix 'Dhanyashi'. In Tyagaraja's scheme, Suddha-Dhanyashi is a derivative of the 20th Melakarta Raga. In Venkatamakhin's scheme, the same Raga is got by using the Dhanyashi scale in the 22nd Melakarta Raga. Dikshitar distinguishes between 'Suddha Dhanyashi' Raga and 'Udaya Ravi Chandrika' Raga. Suddha-Dhanyashi is seen in Dikshitar's "Subhramanyena Rakshitoham", a popular composition, where in the Raga-Mudra passage, he uses the words "Krittikaa Suta Shuddha Dhanyena".

Which Raga, is the correct Udaya-Ravi-Chandrika? The Lakshana - Shloka of Raga Dhuni-Bhinna-Shadja, the 9th Melakarta, is given below:

भिन्नपङ्कजाख्य रागेयं शिषमगदु सम्भृतः ।  
सम्पूर्णः प्रथमे यामे दीनस्य परिणीयते ॥

'Prathame Yame' signifies that this is a Raga to be sung at or just before day-break, that it is an Udaya Raga. If we apply the Dhanyashi scale (sa-ga-ma-pa-ni-sa) to this Raga, we get a Raga, an Upanga Raga, which is aptly called Udaya Ravi-Chandrika. However, it will have the Kakali Nishada from the 9th Melakarta and not the Kaisiki Nishada of the 20th or 22nd Melakarta. The real Raga is one with the Kakali Nishada, not the superimposition on Suddha Dhanyashi.

The theme of Dikshitar's composition is the Brahman, the topic is Brahma-Vichara. Dikshitar refers to 'Su-Muhurte' 'good-time' in this song. The best Muhurta for Brahma-Vichara is the Brahma-Muhurta, just before day-break. The Raga to be rendered then has to be an Udaya Raga. This Raga is Udaya Ravi Chandrika, the correct one, with the Kakali Nishada, used by Dikshitar in this composition.

Need there be further proof to establish the musical genius of Muthuswami Dikshitar ?

SECOND COMPOSITION : KRISHNANDA MUKUNDA (RAGA GOWLIPANTU)

The Krishna Cult is indigenous and not alien to Advaita. Surdas, Mirabai, Jayadeva and Chaitanya Mahaprabhu were great Krishna-Bhaktas. Even a staunch Saivite, like Lilashuka, wrote :

शैववयं न शक्नु तत्र विचारणीयं  
पञ्चाक्षरी जपपरा नितरां तथापि ।  
चेत्ते नक्षिप मत्तसि कुरुमावभासां  
स्मेशन्नं स्मदति गोपवधू किशोरम् ॥

(Though born a Saivaita devoted to ceaseless incantation of Shiva's Panchakshari, my mind dwells only on Krishna)

Madhusudhana Saraswati, a pontiff of the Kamakoti-Peetha and a great Advaitin who dealt in great detail with Nirakara-Vada, concluded his commentary with the observation that there is nothing greater than Krishna :

पूर्णं सुन्दरं सुखात् अविन्द नैवात् ।  
कृष्णात्पदं किमपि तत्त्वं अहं न जाने ॥

Sadashiva Brahmendra, another staunch Advaitin, composed pieces like "Broohi Mukundeti", "Bhajare Gopalam", "Kreedati Vanamali" and "Gayati Vanamali" - which are well known.

Dikshitar belonged to this tradition. He was a Krishna-Bhakta too, though he had no 'Ishta-Devata' like Tyagaraja and Shyama Shastri.

Here again, Dikshitars' literary ability is to the fore. He uses the expression 'Trishna' (to rhyme with Krishna) to signify desires akin to a mirage. The Gopikas had no desires. One recalls the Rasa-Lila passage from the Bhagavata-Purana. The incarnation of Krishna, a

Poorna-Avatara, is deemed as the ultimate Vaishnavite Form - Vasudeva. In the passage 'Yamalarjuna Bhanjana', of this song, we find an echo of Vedanta Desika's Gopala-Vimshati.

*यमकार्जुन दष्ट बालकलिं यमुनासाक्षिकं योवनं युवानं ।*

Krishna is described as the Moon which arose from the sea of the Yadava race :

*यादव वंश पर्योनिदि चन्द्र ।*

If Rama is Ramachandra, Ravi Kula Soma, Krishna is also Krishna-Chandra. Here again, we are reminded of Vedanta Desika's magnum-opus titled 'Yadavabhyudaya'. In the Raga-Mudra passage 'Gowri-Paantha', Dikshitar alludes to Shiva, Gouri's consort. Above all, Dikshitar's stress on the 'Keshava' name in this song, reminds us of the Bhagavata-dictum :

*सर्वदेव नमस्कायं केशवं प्रतिगच्छति ।*

Gowlipantu is a Raga which was handled by the Trinity-Tyagaraja, Shyama Shastri and Muthuswami Dikshitar. We have four compositions by Tyagaraja - 'Mosa Pogu', 'Enta Papinlaidi', 'Rama Ramakrishna' and the popular 'Tera Teeyagarada', and three by Shyama Shastri - 'Nannu Brovarada', 'Purahara Jaye' and 'Tarunam Idamma', all set to Mishra Chapu Tala, in Gowlipantu Raga. This is the solitary composition by Dikshitar.

Gowla and Gowlipantu are both derivatives of Raga Mayamalava - Gowla. Gowla and Gowlipantu have identical notes in the ascending scale, the Arohana, they being :

Sa-ri-ma-pa-ni-sa

The descending scale of Gowla Raga is

Sa-ni-pa-ma-ri-ga-ma-ri-sa

The Gandhara-Vakra is noticeable in the Avarohana. It is the prayoga 'ri-ga-ma-ri-sa', that imparts Ranjakatva to Gowla.

Gowlipantu's Avarohana scale is :

Sa-ni-pa-ma-ga-ri-sa.

The Gandhara-Vakra is not implemented. The basic feature is Gowlipantu is the advent of the Prati-Madhyama in the Sanchara :

The drop from the pitch of Suddha Dhaivata 1.562 to the level of Suddha Madhyama, 1.333 is too steep - where Prati-Madhyama with a level of 1.406 is used instead. The use of the Prati-Madhyama in this Sanchara, echoes for a fleeting moment, Raga Pantuvarali, the Prati-Madhyama counterpart of Mayamalava-Gowla. Hence, the name, Cowli-Pantu.

All schools deem Gowlipantu as a Bhashanga Raga. An extraneous, Anyaswara has to be present, in a Bhashanga Raga. What is the judicious limit for usage ? The usage is pronounced in Tyagarajaswami's 'Terateeyaga Rada' and in Shyama Shastri's 'Tarunam Idamma'. In the Lakshana-Gita by Venkatamakhin, we find limited usage - only once in the Dhruva part and once in Javadi. We discern liberal usage in a Mattya - Tala Sanchari composed later, by Subbarama Dikshitar. Hence, the emphasis on Prati-Madhyama seems to be a latter-day development.

Dikshitar's Kṛiti in Raga Gowlipantu has only one passage with pronounced Prati-Madhyama usage. He has adhered to the old school of thought. Hence, the uniqueness, in musical terms, of this composition. The Lakshana - Shloka of this Raga is :

सगहो गौडिपन्तुञ्ज आशोद्गधवर्जितः ।  
संपूर्णः सर्वकलेषु गीयते गायकोत्तमैः ॥

Note the words 'Giyate Gayakottamaihi' - this is a Raga to be rendered by exponents !

### THIRD COMPOSITION : ATLA BALUKUDU (RAGA ATHANA)

Athana is an attractive and fascinating Raga which is not adequately appreciated. It is a Deshiya Raga, a Raga with a folk-music origin. It is a liberated, democratic Raga. Free use of Swaras is seen in this Bhashanga - Raga. The same Swaras appear in different forms. The Gandhara sounds as Sadharana Gandhara in some prayogas and as Antara Gandhara on other occasions. Occasionally, the Gandhara does not touch the Antara Gandhara level and ends as a Kampita Swara. Once again, the Dhaivata, a Deergha - Swara in both the Arohana and the Avarohana, touches the Kaisiki Nishada level, on some occasions. The Gamaka - form called 'Vali' is best seen in the Deergha Swaras - Gandhara and Nishada, while the Gamaka 'Jaru' is seen in between the two Nishada Swaras used.

The free use of the Kaisiki Nishada and the Kakali Nishada characterise this Raga. Which of these Nishada Swaras is important, which is integral? If Kaisiki Nishada is considered integral and Kakali Nishada as extraneous, this Raga will be a derivative of the 28th Melakarta Raga. If Kakali Nishada is taken as integral, this Raga will be a derivative of the 29th Melakarta Raga. This is a disputed matter. The doyen, Subbarama Dikshitar points out that Dhaivata, the Jiva Swara, is always used in a manner proximate to the Kaisiki Nishada, wherefore, the Kaisiki Nishada should be considered as the integral Swara. Subbarama Dikshitar upholds Venkatamakhin's classification under the 28th Melakarta scheme.

Subbarama Dikshitar declares, "The usage of many Swaras in many manners, in this Raga, renders it fit to be considered as a Sampoorna Raga rather than as a Bhashanga Raga".

Playing this Raga on the Veena is an art. When plucking for the Gandhara, one has to pull the string at Panchashruti Rishabha Sthana and then slowly descend to Rishabha. In case of playing the Dhaivata, once again the Panchashruti Dhaivata Sthana has to be used. Subbarama Dikshitar's views on this being treated as a Sampoorna - Raga are found in the Lakshana Shloka itself.

## अठाना रागः सम्पूर्णः संग्रहः सर्वकालिकः

One great feature is the liberation - In a spiritual sense too ! Some consider it as originating from Harikbhamboji, the 28th Melakarta; some others consider it as a derivative of Shankarabharanam, the 29th Melakarta. Athana is Raga with derivative potentials of Hari and Shankara. It is a Raga symbolising the unity of Hari and Hara, Shankara and Narayana. A great Raga indeed !

The essential Rasas generated in rendition of Athana are Roudra Rasa and Vira Rasa. Swati Tirunal has used this Raga elegantly in portraying Sringara with Roudra, in the Padam 'Valapu Tala Vashama'. Swati Tirumal's Kriti, "Sri Kumara Nagara" is nowadays popular. The Atatala Tana Varna 'Sri Sri Maharaja Shruta' composed by Subbarama Dikshitar is seldom heard. Other unheard compositions include 'Sri Raja Raja' by Subbarama Dikshitar, 'Sarasa Dala Netra' by Kumara Edappa Maharaja and 'Palaya Parameshwar!' by Krishnaswami Ayya. Dikshitar composed two songs in this Raga - "Tyagaraja Virajo" belonging to the Silva-Navavarna series, sung occasionally by Seshagopalan and the Navagraha - Kriti, "Brihaspate". Dikshitar has used many Bhashanga Ragas in the Navagraha series, will he by-pass such an important Bhashanga Raga ? Never. Tyagarajaswami's output in this Raga, to say the least, is prodigious. Of ten of his compositions in Athana,

"Anupama Gunambudhi", "Ela Ni Daya Radu", "Narada Gana Lola", "Ee Paapamu" and "Chede Buddhi" are well-known.

"Mummurtulu" and "Kattu Jesi" are occasionally heard.

The remaining three "Sripapriya", "Bhajana Seya" and "Atia Balukudu" are rarely heard.

"Atia Balukudu" reflects the anger and disappointment in Tyagarajaswami's mood. The composer pleads helplessness at the unpredictability of Rama - who Tyagaraja says, is capable of both

rocking the cradle and of pinching the child therein. Rama can punish wrong-doers (Dushta-Nigraha) by destroying them and grant longevity to good persons (Shishta-Paripalana). Which way will he go, in respect of me ? - Tyagaraja wonders. However, Rama, all-knowing, all-pervasive, knows what is best. So, it will be prudent to surrender unto Him. Tyagaraja declares Rama as the dividend for devotees, as Bhakta-Bhagadheya. This composition relates to the doctrine of Surrender to Divine Grace, better known as the 'Saranagati Tatva'.

Musical grace, filigree-nuances, Sangita Bhava apart, this composition also portrays the grandeur of Vilamba-Kaia, of slow-tempo.

#### FOURTH COMPOSITION : DELACHINAVARU (RAGA DHANYASHI)

Dhanyashi, as mentioned earlier, is not a mere Raga - it is a musical scale. When this scale is applied to different Melakarta Ragas, different Ragas are extracted. Thus, we have Dhanyashi, Suddha Dhanyashi, Maruva-Dhanyashi etc: The term 'Dhanyashi' is normally synonymous with the derivative of, an Upanga Raga of the 8th Melakarta Raga.

Differences of opinion are the bane of Karnatic Music. Each school of thought insists that its views are right. For example, Venkatamakhin takes a tangential stand that Dhanyashi is a Bhashanga-Raga of the 20th Melakarta Raga, Natabhairavi, with Suddha-Rishbha as the Anya-Swara in it. Subbarama Dikshitar, in all fairness, disagrees with Venkatamakhin's views and favours classification as an Upanga Raga of the 8th Melakarta.

This is an ancient Raga with several textual references :

धन्याशी ओडवः प्रोक्तः सावेशी धनिवर्जितः

केशिकी ललितश्चैव धन्याशी च कुरंजिका

(SANGITA MAKARANDA)



धन्नासिका प्रभाते ऽ सो षड्जत्रितय मण्डिता ।  
 दिधुहिना रसे दीर्घे नीयते गायकोत्तमैः ।

नीलोत्पल श्यामल मूर्तिशेषा मिथं लिखन्ति विद्वेष्टा युक्ता  
 श्रीवण्ड चर्चा विलसत्कुचाश्रया धन्नासिका भ्राति मनोज्ञवेषा ।

(RASAKOWMUDI)

द्वन्द्वमताडिमैलाच्य जातो धन्यासीनामकं  
 सन्यासं सांशकं चैव सषड्जगृहमुच्यते ।

(SAMGRAHA - CHOODAMANI)

धन्यासीदेशिदेशादप्या रागाङ्गुणि त्रयोदशः ।

(SANGITA RATNAKARA)

References are also found in the Swara-Mela Kalanidhi and Sangita-Chandrodaya as well as some more in the Sangita-Ratnakara. Curiously, the Sangita-Ratnakara lists only Rishabha as the Varja Swara in the Arohana ! It would then be a Shadava - (Arohana) Raga !

This Tristhayi Raga permits the use of both Deergha and Kampita forms for the Jiva Swaras - Gandhara and Nishada. One can dwell long in Sanchara with Panchama as the Nyasa Swara. Some delectable Swara-Prayogas are :

ni - sa - pa - ni - ma - pa - a Rakti Prayoga and  
 pa - ni - sa - dha - pa - a Vishesha Prayoga

This Raga is a Moorchanakaraka Raga - its Nishada Moorchana by Graha Bedha will be Salaga - Bhairavi. This Raga is considered 'Mangalakara' or auspicious and the basic Rasa generated is Bhakti-Rasa or devotion. This Raga is widely used in dance, dramas, in rendition of Shlokas, Vruttas and Padyas. A compendium of compositions in this Raga is furnished as an Appendix. Dhanyashi, verily, is a legacy of the past.

Annasami Shastri, the grand-son of the illustrious Shyama-Shastri composed just twelve songs - all of which are held in high esteem by the congiscenti. 'Dalachinavaru' is one of these twelve, composed in Raga Dhanyashi.

#### FIFTH COMPOSITION : ONDE - KOOGALATE (RAGA KALYANI)

The present day state of Karnataka is the land between the Krishna and the Kaveri, yet a part of the geographical boundaries of the Karnataka conceived in the term, Karnatic Music. The contribution of Kannadiga - composers has been profound and prolific, most significant amongst them being that by the Haridasa lineage. Haridasas were the best examples of combining Bhakti and Sangita, devotion and music. Right from Narahari Teertha onwards, we have a Haridasa - Parampara, comprising of Sripadaraya (1422-1488), Vyasaraya (1447-1539) Sangita-Pitamaha Purandaradasa (1484-1564), Raghavendra Swami (1600-1671), Vijaya Dasa (1673-1735), Gopaladasa (1721-1762) and Jagannatha Dasa (1728-1800). Indeed, it is a pity that this lineage terminated two centuries ago. Tyagarajaswami's respect for the Haridasas is well-known, as can be seen in the Kriti "Haridaasulu Vedale".

Tyagaraja, in his Abheri-Raga Kriti, "Nagumomu Ganaleni", composed a passage in the Charana :

"Kagha Raajuniyaanadi vinivega chanaleda  
Gagananikilaku bahudooram baninado".

Did the king of the birds, Garuda, come (carrying you) at great speed only to show the infinite distance between the Earth and your abode, the Vaikunta? Reference here, is to the episode of Gajendra-Moksha.

The answer to this question posed by Tyagarajaswami can be found in a Devaranama composed by Sri Purandaradasa. Vaikunta, the Abode of the Lord, was not remote for Purandaradasa. It was only one call away - "Onde Koogalate", which is "Koopidu Dooram in Tamil.

Kulashekara Maharaja, author of 'Mukundamala' conducts a mock-trial, holding the Lord capable of saving his devotees but guilty of discrimination towards him. He summons six witness to testify that the Lord appeared to protect them, no sooner they beckoned Him once - the six witnesses being Prahlada, Vibhishana, Gajendra, Draupadi, Ahalya and Dhruva.

वात्सल्याद्भयप्रदानं समयात् आतीति विविपणात्  
आदर्यादघशोषणात् अगणितः श्रेयःपदः प्रापणात्।  
सर्वे क्षीयतिरेक एव सततं सव्यत्र षट्सहितः  
सर्वदाच्च विभीषणच्च कश्चित् पाञ्चाव्यहल्यात् ध्रुवः॥

A similar theme is found in Purandaradasa's Devaranama. His expression "Tarala Prahlaadage Kambadindali Ninda" reminds us of the fortune of that pillar, which 'gave birth' to the Lord, the expression used by Vedanta Desika being

महाऽसूर मह दधुणा पितमह्य भूतः।

Purandaradasa needs no praise - no introduction. He is the "Pitaamaha", the Grand Sire of Karnatic Music. There are in vogue, atleast twenty-six Devaranamas, set to Khanda-Ata Tala. Shyama Shastri has composed a Varna 'Sami Rammanave' (Anandabhairavi) in Khanda-Ata and a Mangala-Kriti, 'Shankari Shankari' (Kalyani), set to this Tala. Muthuswami Dikshitar composed three Khanda-Ata Tala Kritis in Khamboji Raga alone - "Kamalaambikaayai" (Navavarna), "Kashi Vishveshvaraaye" and "Sri Valmikalingam". This linkage between Khamboji and Khanda Ata Tala is inexplicable. The fourth Kriti, in Raga Pharaz, is the Navagraha Kriti, "Sri Shukra Bhagavantam".

Surprisingly, we do not find any Kriti, composed by Tyagarajaswami in Ata Tala. A paradox, indeed !

Karnataka contributed through other composers like Kanakadasa and in recent times, through Seshanna, Sadashiva Rao, Lingappa, Mysore Vasudevachar and even Kuvempu. Really speaking, Muthaiah Bhagavatar belongs to Mysore. The lofty thematic content and the laya-structure motivate the inclusion, the choice of 'Onde Koogalate' in the Apoorvika-Series.

### SIXTH COMPOSITION : NAAAYEDA VANCHANA (RAGA NABHOMANI)

The Govindacharya - school consider Nabhomani Raga to be a Janya Raga of the 40th Melakarta Raga, Navaneetham. This school, which adopted the Sampoorna - Melakarta scheme, could not accept Asampoorna Ragas as Melakarta Ragas. Tyagarajaswami followed this school. The Venkatamakhin school, who accept Asampoorna - Melas called Nabhomani as the 40th Melakarta Raga. As usual, theoretical divergence amongst schools.

We have to refer to texts to reconcile such matters. A Shloka says :

*नभोमणिश्च सम्पूर्ण आशोहे दिध वक्रिता ।*

The Arohana will be :

sa - ga - ri - ma - pa - dha - pa - ni - Sa

The Avarohana will be :

Sa - ni - dha - pa - ma - ga - ri - sa.

Yet Govindacharya himself says in a Shloka :

*प्रतिमध्यमसंयुक्तं स चतुः श्रुतिर्धैवतम् ।*

*कैशिकीत्तरशुद्धं सम्पूर्णशोहवरोहकम् ॥*

*षड्जन्याससांशकगहं व्योमबीजादप्यशिष्यगम् ।*

*गोपालमिथत्यन्तं मृदुस्वरकदम्बकम् ।*

*नवनीतमिति प्रोक्तं चत्वारिंशोऽधिकारकः ॥*

The constituent Swaras are : Suddha Rishabha, Suddha Gandhara, Prati-Madhyama, Panchama, Chatushruti Dhaivata and Kaisiki Nishada. The Vakra-Sanchara, referred to in the earlier Shloka, was Anathema in a Melakarta Raga. Hence, the Krama-Mela-Karta was Navaneetham, an afterthought - Raga. Note the words *व्योमबीज*, which means Nabhomani and the final name *नवनीतमिति* in this Shloka. However, since Vakra-Sanchara is permitted in Navbhomani as a Janya Raga, we find the prayoga :

sa - ri - ga - ri - ma - ga - ri

in the Gita 'Aa re jaya jaya' composed by Govindacharya.

The Swara - structure shows this to be a Vivaadhi-Raga or a Vivadhi-Melakarta, as the case may be. Muthuswami Dikshitar composed a Kriti in Mishra Chapu Tala, in Nabhomani, titled 'Nabhomani'. This appears to be more a Lakshana - Kriti in the 72 - Melakarta scheme. The real kriti in this Raga, is 'Nayeda Vanchana' by Tyagarajaswami.

Vatsalya - Bhava is integral to Bhakti-Dhara. Vatsalya is the love for a child. One can remember the Vaishnavite saint Periazhwar and Surdas - who construed themselves to be Yashoda and expressed their outpourings for Krishna, their child. Purandaradasa also had the same experience. What about a child's innocent, divine love for its parents? We find this in this Nabhomani Kriti by Tyagaraja.

Tyagaraja narrates the woes he faced with his relatives in respect of his devotion to Rama. Tyagaraja affirms his attachment and calls himself as Rama's child. As parents will not chide a child beyond a point, Tyagaraja pleads to Rama against discrimination.

This composition is reflective of the Marjaala Nyaya Theory of Saranagati Tattva. Marjaala means a cat. As a mother-cat will inevitably carry its kitten to safety, the Lord will tend his flock. A rare theme, indeed !

#### SEVENTH COMPOSITION : ENTANUSU SAIRINDU (RAGA-YADUKULAKHAMBOJI)

What is there in a name ? A rose is a rose. An old Raga, with its grandeur, remains so, whatever be its name. Khamboji, is perhaps indicative of origins in Khamboja Desha. Khamboji is Cambodia - was one of the series of 56 states that were integral to Bharata-Varsha. The culture, the music of Khamboja is not alien to Indian ethos. This Raga is not ordinary Khamboji. The royal family of Thailand has links to the Raghu-Kula and the 'Atulya-teja' Bhumipala rules over 'Ayodhya'. We are unable to establish any links between Yadukula and Khamboji Desha, except a feeble one from this Raga's name.

Some old books refer to Eru-Kula Khamboji. What is Eru Kula ? This Raga is frequently used in Kathakali but is called Yadukula Kaamodari. Which assumes importance - the Yadukula or the Khamboji angle ? Nevertheless, its ancient origins, its usage in the grand-old days is proved by Yadukulakhamboji being the Sevvazhi-Pann of the Thevaram music. The Thevaram by Tirugnana Sambandar 'Tondaranju Kaliru' was emotively rendered, on occasions, by the late Sangita Kalanidhi S. Ramanathan.

Like Shanmukhapriya, this Raga was preserved and fostered by Oduvars and Nadaswara Vidwans. I still recall its rendition by Nadaswara Vidwans, in a Tiruppugazh set to Mishra-Chapu, at the end of the procession during Brahmotsavas of the well-known Kandar Kottam of Madras. This Raga, technically is a Sarvakalika Raga, one which can be rendered at all times; yet, the appeal, the effect is a maximum, when rendered or played late at night. You can now imagine the thrill of listening to this Raga at about 3 a.m., when the procession returns to the temple !

This is an Eka - Anya Swara Bhashanga Raga. Like Khamboji, the Kakali Nishada is sounded in some Sancharas, to add Ranjakatva - say, in passages like :

Sa - ni - pa - da - sa.

The advent of the Anya - Swara is limited and is not stressed in the manner it is done in Khamboji. What is the need therefore ? The nuances of a Raga are best seen in the Raga - Chayya - Swaras. In the Arohana, Madhyama and Dhaivata are the Raga-Chayya Swaras, while in the Avarohana, the Kaisiki Nishada, Chatushruti Rishabha and Antara Gandhara are Raga - Chayya Swaras. All Swaras reflect the serenity, the sobriety of this Raga, somewhere or the other. This, verily, is a composite - integrated - republican Raga. The Madhyama Swara plays a dominant role - not a dormant role. Many do not realise that in : ma-pa-dha-Sa-pa,

the Madhyama, as a Kampita - Swara is sounded at hyper-pitch, while in sa - ri - ma - ma, the Madhyama speaks at a hypo-pitch, lesser than normal. The Panchama and Shadja provide for the use of the Gamaka 'Jaru' in liberal measure. Indeed, this Raga fascinates the listener.

The repertoire available is wide-ranging and well-known. Shyama Sastri's Swara-Jati, 'Kamakshi' is superb. The Varnam in Ata-Tala, 'Padareti' by Pannam Subramania Ayyar is splendid. 'Divakara - Tanujam' is a Navagraha - Kriti by Dikshitar, in this Raga. Normally, rendition does not go beyond the Antara-Gandhara in the Tara-Sthayi. Yet, we find in these three compositions, passages extending upto the Tarasthayi Madhyama. These three compositions are unique. 'Tyagarajam Bhajare' by Dikshitar is seldom heard, but is a landmark - song in Dikshitar's life - it is a lovely song. The Dikshitar school has another delectable composition 'Paarthasaarathini' by Subbarama Dikshitar, dedicated to the Triplicane temple. What about Marimutha Pillai's 'Kalait-tookki' - a favourite item in Bharata natyam? Listeners cannot forget the Padams 'Upamugana' and 'Emaatalladina' - the latter composed by the redoubtable Muvvalur Sabhapati Ayyar. All facts of this Raga have appealed to Tyagarajaswami. We know of the Kritis 'Adigaadu Bhajana' and 'Etaavuna Nerchitavo'. Both compositions have a 'Mandana - Hina', a 'Khandana' element; the latter, in fact, is a Vyangya - Kriti, a Nindaa-Stuti, a Samaksha - Prashna Kriti - a Kriti in which a question is directly posed to Lord Rama.

The commencement of the Utsava - Sampradaya is with the composition 'Hechcharikka Ra Ra' ! Musiri Subramania Ayyar will always be remembered for his rendition of 'Paahi Ramachandra Raghava'.

This Raga is meant to portray Bhakti Rasa and Karuna Rasa. Rama is the subject of thought of intellectuals (Muni-Chintaneeya). Tyagarajas poetic - prowess is seen in this song. The expression 'Kavi-Raja' signifies Valmiki and Jataayu. Rama is the Creator of the Creator (Raju-Janaka). He is a Protector (Naga-rajadharma). He is worshipped by the Destroyer (Tyagaraja - Nuta). Sanskrit scholars enjoy the 'Vi' Prasa and 'Ja' Anuprasa passages in the Charana of this song. Yet,

Rama is stone-hearted, says Tyagarajaswami. The Karuna-Rasa-Bhava is best seen, in this Raga, when Tyagarajaswami laments that Rama will not show any clemency, however much he implores Him to do so ! The rare piece embodying these sentiments in Yadukula-Khamboji Raga, is 'Entanusu Sairindu', by Tyagarajaswami.

#### EIGHTH COMPOSITION : EPPUDU KRUPAGALGUND (RAGA : MUKHARI)

Karuna cannot be dissociated from Shoka. Compassion and pathos go in tandem. Life is a mixture of joy and sorrow. When we think of sorrow, we are reminded of the Deshiya Raga, Mukhari - which was the medium of expression of sorrow, even under catastrophic conditions. Mukhari, like Dhanyashi or Saveri, is basically a swara - scale. We have a Raga, Suddha-Mukhari, as a derivative of Kanakambari, the 1st Melakarta Raga, we have a Desha-Mukhari, as a derivative of the 25th Melakarta, Maara-Ranjani Raga. Rama-amatya, the author of 'Swara Mea Kalanidhi', refers to these Ragas.

In the Venkatamakhin Scheme, we have a Bhashanga Raga of the 20th Melakarta called Mukhari, with the Swara - scale :

Arohana      sa - ri - ma - pa - dha - Sa

Avarohana    Sa - ni - dha - pa - ma - ga - ri - Sa

This Mukhari, well-known in present times too, sounds similar to the Dhairavi - group of Ragas. Hence, its classification in the 20th Melakarta -scheme appears to be justified.

We revel always in diversity rather than in unity. Hence, Govindacharya's scheme includes in the 22nd Melakarta scheme, this Raga with the twist or Vakra - Samchara in the Arohana, the scale being :

Sa - ri - ma - pa - dha - ni - dha - Sa.



Unfortunately, textual tradition does not resolve this problem.

मुखाद्वयस्य रागस्य आरोहे गान्विजितिः ।  
सम्पूर्णः समुद्घोषेतः सर्वकालेषु गीयते ॥

Note that this Shloka explicitly eschews the use of the Nishada in the Arohana.

मुखाद्वयस्यः संज्ञातौ गेलान्वयस्यस्य  
सन्ध्यासं सांज्ञकं चैव सप्तजगद्भ्युच्यते ।  
गवज्ज्वलकमाराधेऽप्यवरोहे समग्रकम्  
सन्ध्यासं धनीधरा निध्यामगरीयसी ॥

Note the 'Vakra' in both the Arohana and Avarohana. Modern prayoga is more in consonance with Govindacharya's version.

Karuna-Rasa continues if the Bhakta has still not been favoured with Divine Grace. The 'Markata - Nyaya' and 'Marjala - Nyaya' of the Saranagati Tattva are known to students of philosophy. God, the Good-Shepherd, will tend his flock, like a cat cared for her kitten. This is the cat-theory, 'Marjala-Nyaya'. The other school insists that some effort from our side is needed, to attain salvation. We must cling to God like a baby - monkey clings on to its mother. This is 'Markata-Nyaya', the monkey-theory. The devotee clings to the Lord like the monkey, has surrendered totally to him - "Talli, tandri, guru, deivamu neeveeyani" (you are my mother, father, teacher and God) (Recall: "Tvamehimata cha pita"). Yet the scion of the solar race, the 'Inakula-Tilaka' shows no comparison. When will he show Grace ?

"Eppudu Krupa galyuno Inakula - Tilaka !

This is the theme of a comparison in Raga Mukhari. The Composer belongs to the direct Shishya-Parampara of Tyagarajaswami. He was one of the 'Pancha-ratna', one of the five great disciples of Manambuchavadi Venkatasubha Ayyar, a direct disciple of Tyagarajaswami (Four others were Maha Vaidyanatha Ayyar, flute Sharabha Shastri, Tyagaraja - the grandson of the composer, and K. V. Mahalingam - the

He trained 'Pancha-ratna,' five great disciples - they being Ramanathapuram (Poochi) Srinivasa Iyengar, Mysore Vasudevachar, Tiger Varadachariar, M.S. Ramaswamy Iyer and Kakinada Krishnaswamy Ayya. His compositions reflect the glory and style of his Parama - Guru, Tyagarajaswami. In fact, it is stated that if the Mudra used by him is substituted by 'Tyagaraja', all his compositions will pass muster as Tyagaraja's compositions.

His hundred compositions include Varnas - both pada and tana - kritis, javalis and tillanas. Think of kritis like 'Ninnu joochi' (Saurashtra), 'Ni padamule' (Bhairavi), 'Marivere' (Shanmukhapriya), 'Paridaana minchite' (Bilahari), 'Anudinamunu' (Begada) etc.; We will remember the great Patnam Subramania Iyer.

Tyagarajaswami's kritis 'Ksheenamai', 'Elaavataara', 'Entaninne', 'Karubaru' and 'Chintinsu' are well known. Other Kritis by Ayyarval in Mukhari 'Dalachinandade', 'Muripamo Kalige' & 'Sarasiruha - aanana' are less known. Shyama Shastri's 'Palimpavamma' is rarer than Dikshitar's 'Paahimaam Ratnachala'. Subbaraya Shastri's 'Emaa ninne' is well-known. Thematic continuity and rarity apart, it augurs well that the Mukhari Kriti, 'Epudu Krupa' by Patnam Subramania Ayyar finds its rightful place in Apoorvika series.

#### NINTH COMPOSITION : NINNUVINA MARIGALADA (SUDDHA ABHERI)

The duality, the diversity caused by classification of Ragas, especially those belonging to the 20th Melakarta and the 22nd Melakarta Ragas appears to be beyond a solution. Venkatamakhin writes

*आभेरी सगृहो पूर्णस्वर्यादारोहे निवर्जिता*

Abheri is an Upanga Raga of the 20th Melakarta, with a full scale Avarohana but a truncated ascent :

Sa - ma - ga - ma - pa - pa - Sa - Sa  
+

The Shieka does not show that Rishabha or Dhaivata are Varja-Swaras in the Arohana. It is important that Abheri, as a derivative of the 20th Melakarta, has the Suddha - Dhaivata. Muthuswami Dikshitar has not followed implicitly the pa-pa Sa-Sa scheme, in his Kriti "Veenabheri", in the passage 'Vinedini', where the Swara - structure is pa-ma-dha-pa-ma.

Even Govindacharya classifies Abheri as a derivative of the 20th Melakarta.

नरभैरवि मेलाच्च राग आभैरीनामकः  
सठ्यासं सांशकं चैव सषड्जगृहमुच्यते ।  
आरोहे दिधवर्ज्यं चाप्येवरोहे समवाकम् ।  
सगमापानिसासानी धपमावाडिसानिसा ॥

See the : Sa-ga-ma-pa-ni-Sa in the Arohana. Nevertheless, in both schemes, the Suddha-Dhaivata is to be used in the Avarohana. There is no place for the Chatushruti Dhaivata in the Raga Abheri.

The Abheri, as presently seen in Tyagarajasami's Kriti "Nagumomu Ganaoni" is not the real Abheri. The Chatushruti Dhaivata is used, as a derivative of the 22nd Melakarta Raga. This is modern Abheri, is a corrupted version of Abheri. The real Abheri is the Abheri of the 20th Mela, with Suddha Dhaivata.

The redoubtable Syama Shastri asserts his absolute faith in Devi in a Composition 'Ninnuvina Marigalada', with the fond words :

'Naa madile neeve gatiyani nammiti'

(In my mind, Devi, you alone are my sanctuary)

Syama Shastri has surrendered himself to Devi, in toto, to such an extent that he says that there is no menter for him but Devi. Syama Shastri's 'Utsukata', impatience, is seen, in the words 'Paraaku - Seyakarradu', in this song.

The Raga of this song has undergone an allotropic modification. Nowadays, this song is rendered in Ritigowla and not in Abheri. Yet, the pristine purity of the original composition, in Raga Abheri, with Suddha-Dhaivata only was conserved and preserved for posterity by the late Sangita Kalanidhi Mudikondan Venkatarama Ayyar. This real version would have been lost, but for his efforts. Hence, the real version of this Kriti is a rare one. The Raga Abheri, with Suddha Dhaivata, is a rare one. The thematic content of this song is also rare. A befitting inclusion in the 'Apoorvika' pantheon.

#### TENTH COMPOSITION : NEELANGAM HARIM (RAGA-NEELAMBARI)

Jim Corbett dealt with quadruped man-eaters. There are cannibalistic Ragas in Karnatic music. There are several pairs of Ragas with identical or near-identical Swara structures, derived from different Melakartas. An example is Natanarayani and Sama - both have survived. Another case is Bilahari and Shaila-Desakshi. The popularity of Bilahari has eclipsed the existence of Shaila - Desakshi. Perhaps, Bilahari ate-up the other Raga ! A third example is Neelambari and Samanta. Neelambari has negated Samanta. The copper-plates at Tirupati substantiate Samanta's use in the Annamacharya-era. Samanta is an Upanga Raga of the 36th Melakarta, with a striking similarity to Neelambari, a Bhashanga derivative of the 29th Melakarta. Neelambari is a popular, Deshiya Raga, well-known in the use of lullaby - songs. We have one composition of Tyagarajaswami 'Sattileni' and one of Dikshitar 'Pranataartiharaaya' in Raga Samanta. The popularity of and preference for Neelambari is discernible in the output of Ayyarval and Dikshitar. 'Uyyaluga', 'Neeke Daya' and 'Matadavomi' are Kritis by Tyagarajaswami while 'Amba Neelayatakshi' by Dikshitar is well-known, two other compositions by him, 'Siddheeshwaraaya' and 'Neelangam Harim' are rare. Very few are aware that there is a Shyama Shastri composition in this Raga, 'Brovavamma'. Neelambari is one of the select Ragas handled by the trinity.

The composition 'Neelangam Harim,' is an edifice for the Bhasha-Gourava, the dignity of literary language, of Muthuswami Dikshitar. Brevity bars detailed description thereof.

Khanda-Eka is a Tala handled only by Muthuswami Dikshitar. This has a structure distinct from Jhampa-Tala. Very few realise the mastery of Muthuswami Dikshitar, over laya. Laya, generally means Shyama Sastri. However, Shyama Sastri has not composed in Khanda-Eka Tala. Dikshitar has nine-gems, 'Navaratnas', set to this Tala

- |    |                      |               |
|----|----------------------|---------------|
| 1) | Sri Dakshinamoorthim | (Athana)      |
| 2) | Sringaaraadi         | (Dhavalanga)  |
| 3) | Panchabhuta          | (Kiranavali)  |
| 4) | Navaratna Malinim    | (Gamakakriya) |
| 5) | Veenapustaka         | (Vegavahini)  |
| 6) | Sri Dum Durge        | (Sri Ranjani) |
| 7) | Sri Kamalambike      | (Sri Raga)    |
| 8) | Hariharaputram       | (Vasanta)     |
| 9) | Neelangam Harim      | (Neelambari)  |

The Raga-Tala combination motivates the selection of this Dikshitar-Kriti in the 'Apoorvika' scheme.

#### ELEVENTH COMPOSITION : PARAATPARA TAVA (RAGA: SHANKARABHARANAM)

Shankarabharanam is the Raga of Shankara, for Shankara. Any tribute, especially a musical offering, to Shankara, in Shankarabharana Raga has an innate charm, has importance. The cumulative output by the Trinity in this Raga is forty two compositions. Over two hundred compositions are in vogue, in this Raga.

It will be too onerous to touch the Raga-Lakshana aspects.

The thematic content of this song deals with the 'Padaaravinda' (Lotus Feet) of Shiva. It narrates several instances from the Shiva-Purana such as Markandeya and Kala-Samhara, Daksha-Yagna Damana, Amra-Phala-Pradana to Ganesha, worship by Rama, worship of the feet of Natraja by Patanjali and Vyagrapada and so on. The prasa-scheme in this song is noteworthy.

'Paratpara', 'Chara charadi', 'Paraadi', 'Parasharaadi', 'Purari', 'Parlchara', 'Pura', 'Chirayu', 'Kirata', 'Virata', 'Khararl' and so on. The two Madhyama Kala passages have a lot of thematic content.

Muthuswami Dikshitar is said to have composed one Kirti in Khanda-Roopaka Tala. This Kirti is now rendered in Khanda-Chapu. The choice of 'Paraatpara' in Shankarabharana Raga is primarily due to the fact that it has been composed to Khanda-Roopaka Tala - perhaps, the only Kirti that it has composed to Khanda-Roopaka Tala - perhaps the only Kirti in this Tala. The lyrical cum rhythmic structure is totally in accordance with the Vilambakala pattern of the Dikshitar - Sampradaya. Khanda-Roopaka Tala apart, this song is set to two-kalais for Vilambakala movement, which makes it a rare composition. The Tishra-finale in the second Madhyama Kaala passage shows rhythmic felicity. A worthy inclusion in the 'Apoorvika' series.

#### TWELFTH COMPOSITION : UNNAI MARAVAAMAL (RAGA - AMRITAVARSINI)

Tolerance is a duty, not a concession. Integration cannot be attained without tolerance. Indian culture, in recent times, has been enriched by the contribution of Christian artists and scholars. One of the profound scholars of Sanskrit, in recent times was Prof. Mundassery, who was a Christian. There are a fortunate few who have listened to or have witnessed dance-depictions of 'Christu-Bhagavatam' in Sanskrit. The language hold the illiterate spell-bound.

Karnatic Music has been enriched by contributions from Christian scholars. We owe a deep debt to Abraham Panditar and Chinnaswamy Mudaliar, both Christians. The Tamil compositions of Vedanayagam Pillai are integral to the Karnatic Music compendium now in vogue.

His Kirti in Hindolam 'Karunalaya Nidhiye' is well known. The passage:

'Sarva Vedha Vinoda Karana'

shows Pillai's views on the integration of all religions and religious thought. In no composition, do we find religious comparison. Vedanayagam Pillai was a noble soul. Listeners revel in D.K. Jayaraman's rendition of 'Ninaippadu Eppodu Nenje' in Nadanamakriya, which is a composition of Vedanayagam Pillai.

Amritavarshini is a miraculous - Raga. Dikshitar's Ananda Amrutaakarshini is very popular, while his other piece 'Himagiri Kumari' is seldom heard. Muthiah Bhagavata 'Sudha Mayee' is a must for all - devotees of Karnatic Music. We have a rare composition of Vedanayagam Pillai in Amritavarshini Raga.

This Kirti is a 'prayer to a non-denominational God' to grant peace and equanimity - not to be elated in prosperity and to despond in adversity. Above all, it is a fervent appeal to the Lord to grant a simple boon - the boon of remembrance forever - of the Lord, our God. A song with lofty ideals, in a lifting Raga with a limited repertoire, composed by a noble secularist.

#### THIRTEENTH COMPOSITION : LAALI LAALI (PILOO RAGA)

Muthuswami Dikshitar introduced a number of North Indian Ragas into Karnatic Music. The term 'North Indian' is perhaps more apt than 'Hindustani'. Some consider this as a positive contribution. A critic, notorious for his congenital animosity towards Dikshitar, is hyper-

critical in analysis to such an extent that he attributes this to the limitations in Dikshitar's knowledge. Perhaps, this critic knows more than Muthuswami Dikshitar.

Piloo is a folk-melody, a Deshiya Raga, which is well known and employed in Hindusthani Music. This Raga, however, was not alien to Karnatic Music. A book published sixty years back shows some Devaranamas of Purandara Dasa in Piloo Raga. We cannot vouchsafe that the present-day musical rescensions of Devaranamas were composed in the same tunes by Purandara Dasa. The contrary cannot be proved either. We have to give the benefit of doubt, in these cases. Perhaps, our erudite critic will opine that Purandara Dasa also borrowed from Hindusthani Music to cover up his lack of talent!

If Shyama - Shastri has a 'Navaratna - Malika' to his credit, we have a compendium of nine compositions by Purandara Dasa also called 'Navaratna-Malika'. If there is an Utsava - Sampradaya by Tyagarajaswami, few realise that there are similar precedent compositions by Purandaradasa - from Suprahhata to Shayana - examples :

'Elayya Belagayittu'	(Bowli)
'Taambulavu kollu'	(Ritigowla)
'Ollano Hari'	(Hari khamboji)
'Pavalisu Paramatmane'	(Madhyamavati)

Tyagaraja's Laali compositions in Neelambari and Haribhamboji are known. Purandara Dasa's Laali in Raga Piloo is unknown, is rare.

Any Karnatic composition in Piloo, an old Deshiya Raga, is indeed a rare composition.



#### FOURTEENTH COMPOSITION : TARUNEEGYAN (RAGA DWIJAVANTI)

Karnatic Music is well-developed system. In the classification of Ragas, Raga-Vargeekarana, we have norms :

शुद्धः छायालक प्रोक्ता संकीर्णसि तथैव च ।

When rendering Sourashtra, some passages sound like Chakravaka. When rendering Saranga, some passages are similar to Kalyani.

Ragas which show 'shadows' (chaaya) of other Ragas are 'Chaayalaka'. Sankeerna Ragas are really Mishra - Ragas. Elements of two or more Ragas are combined to bring about or enhance audio-aesthetic-beauty, Ranjakatva. Such Ragas are Sankeerna Ragas. Take Ahiri - it has elements of Todi, Vakulabharana and Natabhairavi in it - yet it is unique by itself. Ahiri is a Sankeerna Raga. Ghanta Raga has nuances of Dhan-yashi and Pun-nagavarali in it. It is also a Sankeerna Raga. Similarly, Raga Dwijavanti has elements of Kedaragowla, Sahana and Yadukula-Khamboji to make it a Sankeerna Raga.

Is this, by any means, a Raga borrowed from 'Hindusthani' music?

Manipravaia Kritis are those with multiple-language passages in it. Dikshitar has composed two Kritis. Some of Tyagarajaswami's compositions are really Manipravaia in content. Take 'Eiani Dayaradu' (Athana) The Pallavi is in Teiegu, the Ampallavi in Sanskrit, the Charana - a mixture of both. Swati Tirunal has composed Padams in Teiugu, in Sanskrit and also Manipravaia Padams. Our choice dwells on a Manipravaia Padam in Divijavanti.

#### FIFTEENTH COMPOSITION : RAA RAMMANI (DIHAG)

Andhra Pradesh is a bastion of Karnatic Music, from Annamayya's time to Arudra's era. The coastal districts, collectively called Circars have had several centres where Karnatic Music was taught, propagated, composed and conserved - like Draksharama, Ghanti, Vijayawada,

Vizianagaram, Bhimoshwaram, Rajahmundry and Samalkot.

The composers from Samalkot were devotees of Venkatesha of Tirupati. They have composed Kritis, padams and Javalis. We may choose a Javali by Bhayankarachari of Samalkot.

The Bihag - scale or Raga - concept is not alien to Karnatic Music. Tyagaraja's 'Nenedu Vedakudrua' was composed in Karnatic-Bihag and not in Harikhamboji, as rendered nowadays. The Prati-Madhyama element has to be stressed. The 'Bihag' Raga, now in vogue, is an input from alien sources, which has now been assimilated in the Karnatic mainstream.

'Vagaladi', 'Saramaina' and 'Enduku I Chala' are Padams and Jawalis in Bihag Raga, which are well known. We opt for a less-known Javali in this Raga, composed by Bhayankarachari of Samalkot.

#### SIXTEENTH COMPOSITION : GOWRI NAYAKA KANADA)

A Tillana is a Laya - oriented composition. Laya is the last aspect of Bhava - Raga - Taala.

Rare Talas cannot be overlooked. The Simhanandana - Tala is one of the longest Talas (128 Aksharas per Avrutti) in the Laya System of Karnatic Music. As its name indicates, it has the grace of the gait of the Mrugendra, the Lord of the jungle, the lion.

Some Gitams are there in this Tala. We have, however, a Tillana in Raga Kanada.

This Tillana is composed by none other than Maha Vaidyanatha Ayuyar. We include it, rarity and rhythmic structure apart, as a tribute to the composer.

Kanada is a Raga with which a series can conclude. We choose it as the medium for the last presentation in 'Apoorvika'.

### EPILOGUE

Like the Shodasha - Upachara in ritual worship, we chose sixteen rare offerings. Music is a mode of worship. We pray that our offerings befit this occasion.

### Compositions in Dhanyashi

#### **Varna**

Nenarunchi	Ata	Vina kuppayyar
Kuzhalin isai	Rupakam	
Ila hanta vanchitham	Adi	Swati Tirunal
E maguva bochinchora	M.Chapu	Sadasiva Rao
Nee inda mayam	Adi	papanasam Sivan
<b>Kriti:</b>		
Dhyaname	Adi	Thyagaraja
Sangeetha jnanamu	Adi	Thyagaraja
Janaki nayakaniku	Adi	Thyagaraja
Ramabhirama	Adi	Thyagaraja
Sriramadasa dasoham	M.Chapu	Thyagaraja
Ni chithamu	M.Chapu	Thyagaraja
Japakusuma	Adi	Muthaiah Bhagavathar
Meenalochani	Adi	Syama Sastri
Mangaladevathaya	Rupaka	Muthuswamy Dikshitar
Paradevathe	Adi	Muthuswamy Dikshitar
Mayuranatham	M.Chapu	Muthuswamy Dikshitar
Sri rangenathaya	Rupaka	Muthuswamy Dikshitar
Ramachandra anayam	K.Chapu	Muthuswamy Dikshitar
Vodapuriswaram	Adi	Muthuswamy Dikshitar
Vedapuriswaram	Adi	Muthuswamy Dikshitar
Kalyami sriamam	chapu	Swati Tirunal
Chudamanikanda	M.Chapu	Arunachalakavi
Ni ramaya	Rupaka	Arunagirinathar
Namma varini	Adi	Bhadrachala Ramadas
Kanakasabhapathi	Adi	Gopalakrishna Bharathi
Thiruvathira	Rupaka	Lakshmanan Pillai
Unnaipparadi	Adi	Nilakanta Sivan
Mariyadai tano	Adi	Papanasam Sivan
Endru ni unarvay	Adi	Periyaswamy Theoran
Dasara nindisabada	Rupaka	Purandara dasa
Isa beku	Adi	Purandara dasa
Om sakthi sakthi	Eka	Purandara dasa
Paruvam parka	Rupaka	Anai ayya
Kolai mada	Dhruva	Arunagiriniathar

Hari hari hari rama  
 Aravumudarippa  
 Chakrapani Swamiyai  
 idu nalla smayam  
 Anandakoothadinar  
 Malai pozhiye  
 Singara Velanai  
 Unnadrishtam  
 Ambu maiyai  
 Ithanai Arul  
 Unnaiyandu nan  
 Nammanai Satyavijaya  
 Samayam idera  
 Kamathai Jayithuven  
 Thiruvaiindu vazh  
 Vani arul puruvai  
 Dalanachivaru  
 Syamasundaranga  
 Namami vidyarathnakara  
 Pari pahi mam  
 Kar unakara paramporule  
 Nischayam Idu  
 Evaru naru  
 Namoraala kinchi  
**Pada**  
 Chakkanidaya  
 Chalianayo  
 Illoinunna  
 Kulirmathivadane  
**Tillana**

Adi  
 Adi  
 Adi  
 Adi  
 Triputa  
 M.Chapu  
 Adi  
 M.Chapu  
 Adi  
 Adi  
 Adi  
 Adi  
 Triputa  
 M.Chapu  
 Triputa  
 Adi  
 Adi  
 Rupaka  
 Adi  
 Adi  
 Adi  
 Rupaka  
 Adi  
 Rupaka

Adi  
 Triputa  
 M.Chapu  
 Triputa

Adi

Bhadrachala Ramadas  
 Ghanam Krishnayyar  
 Ghanam Krishnayya  
 Gopalakrishna Bharathi  
 Gopalakrishna Bharathi  
 Kavikunjara Bharathi  
 Kavikunjara Bharathi  
 Kavikunjara Bharathi  
 Lakshmanan Pillai  
 Lakshmanan Pillai  
 Lakshmanan Pillai  
 Sadasiva Rao  
 Sadasiva Rao  
 Papanasam Sivan  
 Papanasam Sivan  
 Papanasam Sivan  
 Subbaraya Sastri  
 Thyagaraja  
 Vasudevachar  
 Vasudevachar  
 Vedanayakom Pillai  
 Vedanayakom Pillai  
 Vina Kuppayyar  
 Vina Kuppayyar

Kshetrajna  
 Kshetrajna  
 Kshetrajna  
 Swati Tirunai

Pallavi Seshayyar

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